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BHARTRHARI'S ŚĀTAKA TRAYAM

[NĪTI—ŚRĠGĀRA—VAIRĀGYA]

[LIFE OF AUTHOR, SANSKRIT TEXT, HINDI & ENGLISH
TRANSLATIONS, COPIOUS FOOTNOTES, A NUMBER OF
PARALLEL THOUGHTS, CRITICAL EXPLANATORY
NOTES & ŚLOKA INDEX ETC.]

U. G. C. BOOKS

By
P. GOPINATH

Revised By
N.S. SINGH



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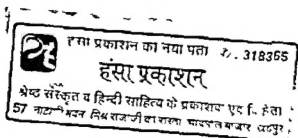
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भर्तृहरिः शतकत्रयम्

[नोति-शृङ्गार-वैराग्य]

[भर्तृहरि जीवनचरित्र, मूल, हिन्दी तथा आंग्ल भाषानुवाद—
टिप्पण—व्याख्या—समालोचना, श्लोकानुक्रमणी आदि सहित]

106464

लेखक
पु० गोपीनाथ
सहायित
नाथशरण सिंह



नाग प्रकाशक

११ ए/यू०ए० जवाहरनगर, दिल्ली-७

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नाग प्रकाशक, ११ए/यू० ए० जवाहर नगर दिल्ली-७ के लिए नागशरण सिंह
द्वारा प्रकाशित तथा ए० आर० प्रिंटर्स, शी १०२ ग्यू सीलमपुर दिल्ली-११००५३
द्वारा मुद्रित ।



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THE ŚĀTAKAS, Sanskrit text, with Hindi and English translations, and copious footnotes, containing full notices of the occurrence of our text stanzas in various other works, and a number of parallel thoughts from numerous writers both Indian and foreign

Nitisataka.

Śringīra-ataka.

Vairiḡyasatrīa

Variants.

Abbreviations.

NOTES: Critical and Explanatory

On Nitisataka.

On Śringīra-ataka.

On Vairiḡyasataka

List of Authors and Works consulted for and mentioned in the present volume

Index or Alphabetical list of the Sanskrit Stanzas of the Śātakas.

PREFACE

For clearness' sake we shall divide our preface into the following heads:—

I. The Author—his life and writings.

II. Writers on Bhartrihari :

[A] Commentators, critics &c.;

[B] Translators; and

[C] Books about Bhartrihari.

III Works and writings wherein we find stanzas from Bhartrihari's Śatakas either with any particular note or notice about them or without anything of the sort.

IV. Sequel.

V. Places of interest relating to Bhartrihari.

VI. A plea for the present edition.

. Following this order we shall now take them one by one in hand, and dealing separately with each give our opinion upon all of them in turn.

I. THE AUTHOR—HIS LIFE AND WRITINGS.

[A.] BHARTRIHARI'S LIFE.

The father of Bhartrihari is said to have been one Gandharvasen (गन्धर्वसेन), who had also got a younger

son Vikramaditya (विक्रमादित्य) from his second wife, the daughter of the chief of Dhāri (धारी), the then capital of Mālwa. Bhartrihari and Vikrama were, therefore, sons of the same father by different mothers. The chief of Dhāri took great pains and care in educating his two grandsons, who soon acquired mastery in the several Śāstras, Laws, Ethics, Archery, Music, Dancing and all other polite arts and princely accomplishments. Though the old chief liked both his grandsons, yet his love was naturally stronger for Vikrama than Bhartrihari. Consequently, after finding the former quite well up in every branch of Literature, Science and Art, he being himself devoid of any male issue, one day thought of giving his Rājya to Vikrama, and summoning him to his presence told him his heart's wish. But Vikrama nobly answered him thus, " It is not proper for me to reign before my elder brother ; please, therefore, let Bhartrihari rule over the State and I will conduct the administration as his prime minister." The old Rājā was quite pleased with the high-mindedness of young Vikrama, and subsequently through Vikrama's earnest entreaties, he made Bhartrihari the king of his territory. Vikrama thereupon changed the capital of Mālwa from Dhāri to Ujjain, and there gave himself heart and soul to the good government of the country, as the prime minister of his elder brother. Bhartrihari, though well-versed in the Śāstras, fell so much in love of women that he passed day after day, and night after night in the seraglio, and left every thing pertaining to

the State into the hands of his brother. Vikrama, on whose hands the onerous and responsible duties of government did not hang heavy, was, however, very sorry for the dissolute conduct of Bhartrihari, and he spared no pains to estrange the king's heart from women of whom he had a large number as his wives and mistresses, and devote his attention to the affairs of the kingdom God had put into his trust. But, as mostly common in such cases, the more he offered his sound and wise counsels, the farther went the heart of Bhartrihari from Vikrama; so much so that disaffection took its root into the former's mind, and the result was that the once loving brothers soon became inveterate enemies to each other. The fire of hatred was kindled with increased strength by the fuel of Zenānā intrigue and court influence which had quite enslaved the man in Bhartrihari. In the end, Vikrama was cruelly forced to take off his hands from the premiership and go abroad into the country as an exile, leaving Bhartrihari to himself and his loves.* After his leaving Ujjein, Vikrama travelled throughout India Proper, and was once near Dacca in Eastern Bengal, where he lived for some time and established himself. This place is still known as Vikrampur after him.

* Colonel Todd says that Bhartrihari, the eldest son of Guna-lajpān, was so devoted to his wife that he neglected the affairs of government, which made his brother expostulate with him. This coming to his wife's ears, she insisted on the banishment of Vikrama. (see Todd's "Annals & Antiquities of Rajasthan," Vol. II p. 363 foot note, popular edition, Calcutta 1854)

Having nothing more to do with Vikrama and his movements, we again return to Ujjain and find Bhartrihari to be daily sinking more and more into luxury and licentiousness. As he never cared a straw for the good government of his kingdom, his subjects became totally tired of his recklessness, and becoming disgusted with his vices they were forced to disregard his authority. Anarchy soon came into being and there was nothing but disorder and confusion throughout Malwa. In the meantime it so happened that the henpecked husband was one day convinced of the infidelity of his queen* through the present of some virtuous fruit by a pious Brahmana.† Her infidelity being clearly discovered the Rani rushed away from her husband's presence and dashed herself to pieces by falling down from the heights of the palace. Bhartrihari then took another wife, Pingala (पिङ्गला) with whom he soon became attached as before. One day having gone deer-shooting he saw that one of his *shikaris* who had shot a buck being himself bitten by a venomous snake was soon

* Opinions differ widely on the name of this particular Rani. Some say her name to be Anangas (अनङ्ग सेना) some Pingala (पिङ्गला), some Palakshi (पलाक्षी), others Bhanaumati (भानुमती). In the *मरतख्तद्वयार्चनकोष* 1) M. F. B. Godbole the name is stated to be पलाक्षी, she is also called there to be पिङ्गला on her being restored to life after death.

† See our note on stanza 2 (Nati) also T. 11. 1. 4. and C. Antiquities of India, vol. II, p. 369.

laid a corpse on the ground. But the thing which struck him most was that the doe on the dead buck came to the spot and threw herself dead on her husband's antlers, and similar to this was the case of the *shukaree's* wife who, on discovering the death of her husband, burnt herself with her lord on her self-made pyre. The Rājā ran home in amazement and explained to Pingalā the wonderful events of his day's excursion. But Pingalā, to his great surprise, coolly remarked that there was nothing strange and extraordinary in the story, for, a true suttee could even burn herself without having recourse to fire. Hushing up the matter for sometime, the king again went out shooting in the forest, and to put to test the truth and fidelity of Pingalā, he sent one of his attendants to the queen with his clothes soaked in blood to report his death by a tiger. On hearing the sad tidings Pingalā, calmly (to all outward appearance) took over the Rājā's bloody clothes, put them on the ground, made her last bow to her husband's accoutrements and rose no more. The Rājā, when he came to know the heart-rending catastrophe was quite overwhelmed with grief, left the palace and went out to forest to lead the life of a pious ascetic so admirably depicted by him in his *Vairagya Sataka*.* There he met with the great Yogi Gorakshanāth (योगी गोरक्षनाथ) who initiated him into the secrets of Mysticism. It is generally believed here that Bhātrihārī, by his austere practices of yōga, attained to immortality.

* See Table Annals & Antiquities of Rajasthan Vol II p. 370

[B.] BHARTRIHARI'S WRITINGS

The Three Śatakas on Niti, Śringāra and Vairāgya, the Vākya-pādiya (वाक्यपदीय, a grammatical commentary in terse and pithy Sanskrit prose), and the Bhaṭṭikāvya (भट्टिकाव्यम्, a Grammatical poem) are the works which are generally ascribed to Bhartrihari. Almost all the scholars who have made their acquaintance with Bhartrihari and his works are unanimous in their opinion that Bhartrihari is the undisputed author of the Śatakas and the Vākya-pādiya which furnishes us with a certain clue to the solution of the much disputed question of Bhartrihari's age and authorship. But as to Bhartrihari's authorship of the Bhaṭṭikāvya different persons hold different opinions. However erudite discussions on the point by Messrs. Colebrooke, Telang, Peterson &c. have proved it beyond any shadow of doubt that Bhaṭṭikavi. (भट्टिकवि) the author of the भट्टिकाव्य is quite a different person, and he cannot be identified with Bhartrihari (भट्टहरि) the author of the Śatakas. To make Bhartrihari the author of the भट्टिकाव्य there is no stronger ground than the identity of name. Bharata (भरत) in his commentary on भट्टी gives the name of the author as भट्टहरि, but says nothing more about it. In another commentary of भट्टिकाव्य which has been published in Calcutta, the author is described as the son of Śrī Swāmi (श्री स्वामि) and as a great Grammarian. This opinion is also corroborated by Colebrooke in his essay on Sanskrit and Prākṛit

Poetry where he remarks,——“The author was भट्टहरि, not, as might be supposed from the name, the celebrated brother of विक्रमादित्य but a Grammarian and poet who was son of श्रीधरस्वामि as we are informed by one of his scholiasts विद्याविनोद” According to Bohn, भट्टहरि the Grammarian and author of भट्टकाव्य is of a later date than भट्टहरि the author of the Satakas with whom he is erroneously confounded. Dr Bhau Daji is of opinion that भट्टी was probably the son of भट्टहरि Dr Rajendra Lal Mitra in his notices of Sanskrit Manuscripts Vol VI p 145 concludes that भट्टी and भट्टहरि are two distinct personages.

[C] AN ESTIMATE OF THE SATAKAS.

The Satakas are not mere collections of elegant sayings from different authors as suggested by some, because a certain link of thought and diction connecting the stanzas distinctly points to their being written by one and the same hand Prof. Tawney remarks that the terse and epigrammatic character of these stanzas distinguishes them from the mass of Indian Literature and brings them more and more into accordance with European canons of taste

Prof Lassen, in his ‘Indische Alterthumskunde’ (Vol II p 1174) expresses his opinion that this character ‘renders them conspicuous among the productions of the Indian Muse They place before us in terse and pithy language the Indian views about the chief aspirations of youth, manhood and old age,

author of the Śatakas and Vākyapadīya flourished in the middle of the 7th century A. D.*

6 Mr K. T. Telang adheres to the tradition of Bhartrihari's full authorship of the Śatakas †

In Telang's opinion Bhartrihari probably flourished somewhere later than Kālidāsa and a good deal earlier than the beginning of the 6th century A. C. It is based on the following two reasons —

(1) There is a stanza‡ in the Nitisataka which is also found in the Panchatantra which may safely be taken to have been composed not later than 500 A. C. Therefore, Bhartrihari must have flourished at least half a century before that date. (2) Again, from stanza 90 Niti, Parashurama is regarded as an incarnation of Vishnu, but it is doubtful whether Kālidāsa held the same opinion.

Bhartrihari must, therefore, be later in age than Kālidāsa §

Mr Telang again says — Vikrama, the founder of the Samvat Era, flourished about 56 B. C. But granting Bhartrihari to be the author of Vākyapadīya, we cannot accept him to be the brother of this Vikrama. Because, it is clear from the Vākyapadīya that it were Chandracharya (चन्द्राचार्य) and others who brought the great commentary of Pāṇjali (पातञ्जलि) into general use, and according to Rājataranginī, Chandracharya and his colleagues flourished in the reign of King Abhimanyu (अभिमन्यु), i. e. between 45 and 65 A. C.

* See Bombay Sanskrit Series No. XXXI p. 74

† See Bombay Sanskrit Series Vol. XI pp. VIII & IX.

‡ But we have shown elsewhere that the Panchatantra has got no less than 21 stanzas from Bhartrihari's Śatakas.

§ See Bombay Sanskrit Series No. XI pp. XIII & XIV

Led by the observations of Dr Kern in his Preface to the *Brihatsamhita*, where he argues that *Vikramāditya* according to the unanimous testimony of Hindu Astronomers, of the Arabian Astronomer *Albiruni*, of *Kalhana Pandita* (कल्हणपदित), and of *Hsiouen Thsang*, was commonly regarded as the founder of what is known as the *Shaka* (शाका) or *Shālīvāhan Era* (शालिवाहनसम्बत्), and as having flourished about 78 A C, and not 56 B C, Mr K T Telang after remarking that this will enable us to reconcile the several statements which we receive from tradition, thinks as a conclusion, grounded on a basis not very unstable, that *Bhartrihari* flourished about the close of the first and the beginning of the second century of the Christian Era *

7 Prof Lassen is of opinion that the composition of the three hundred short poems, which by universal tradition are ascribed to *Bhartrihari*, must be placed before the overthrow of the Gupta Dynasty. He further places the date of the author of these *Satakas* at the end of the third century A C, but he does not accept the tradition that he was *Bhartrihari*.

8 Relying upon a Chinese tradition, Prof Max Muller thinks *Bhartrihari* to be a Buddhist.† The profes-

* See Bombay Sanskrit series No XI p XVI

† The Buddhist flavour which Prof Max Muller smells in the *Satakas*, is however very difficult to be detected by us after a careful study of the poem. Moreover the theory will utterly fall to the ground when we find in the body of the work references to the Trinity (stanza 1 in the *Śringara Sataka*) to the ten incarnations of Vishnu (stanza 95 *Niti*) to the Vedas, Smritis & Puranas (stanza 79 in the *Varāgya Sataka*) and to the Vedantic character of the whole poem especially to that of the opening stanza of *Niti*.

or also suggests that Kshapanaka (क्षपणक) may be another name of Bhartrihari *

9 Dr P Peterson

For Dr P Peterson's opinion see under Pandit Durgā Prasad (5)

10 M Regnaud, in the Preface to his prose translation, contends that the legend connecting Bhartrihari and Vikramāditya cannot be accepted, as some of the stanzas attributed to Bhartrihari must be subsequent to the period of Shankarāchāryya (शंकराचार्य) †

11 Abraham Roger

For Roger's opinion on Bhartrihari, see under Bohlen (3)

12 According to Mr Sushagun Sāstri, King Vikramāditya was the son of a Brahman named Chandragupta (चन्द्रगुप्त) who took four wives, each of the four principal castes. Four sons, viz - Vararuchi (वररुचि) Vikrama (विक्रम), Bhatti (भट्टी) and Bhartrihari (भरहरी) were born to him respectively by his Brahmin, Kshatriya, Vaishya and Shūdra wives. Vikramāditya became King, and Bhartrihari served him as his prime minister

13 After quoting the remarks of Lassen, Prof Tawney says —

* See note on stanza 1 in Nīti

† For the refutation of this theory, see Bombay Sanskrit Series No. XI pp. IX & X.

"considering the great uncertainty which attaches to Hindu Literary History, we may perhaps consider ourselves fortunate that there is something like a *consensus* as to the date of these poems. A century more or less is, after all, of trifling moment in Indian Chronology. The question of their authorship we must be content to leave in the midst in which it has been involved by the traditions of Indian sages and the conjectures of Western critics. So much at any rate is certain that our author, if not himself a king was thoroughly at home in the detail of Indian Court life" *

Prof Tawney in his foot-note on the word 'परिजन' (which occurs in stanza 18 of the Vairāgya Śataka) thinks that this expression falls in with the legend that Bhartrihari was a king and quitted his throne in a fit of disgust,

14 Prof Vaman Shivram Apte M A, at page 1192 of his Sanskrit-English Dictionary has the following —

भट्टहरि Author of the three Satakas and of the Vākya-padīya. Mr Telang gives it as his opinion that he must have flourished about the close of the first and the beginning of the second century of the Christian era. Tradition makes him brother of King Vikrama, and if this Vikrama be accepted as the same who defeated the Mlechhas in 544 A D we must suppose Bhartrihari to have flourished in the latter half of the sixth century

* See Prof. Tawney's Two Centuries of Bhartrihari, p IX.

† See Prof. Tawney's Two Centuries of Bhartrihari p 60

15 Prof. Wilson (in his Vishnū Purāna) elaborately argues that the earliest of the Purānas cannot have been written long before the 8th. or 9th. century of the Christian era. As Bhartrihari clearly mentions the Purānas in stanza 79 of the Vairāgya Śataka, we are to infer that he must, therefore, be later than the 8th. or 9th. century A. D. *

(B) TRANSLATORS &C.

The first translation of Bhartrihari's Śatakas into any European tongue was that by a Christian missionary Abraham Roger who published in 1651 A. D. "A History of the Religion of the Brahmans" in which were contained two hundred proverbs of the sage Bhartrihari, translated into Dutch. The stanzas on Niti were styled by him as "the reasonable conduct of men," and those on Vairāgya as "the road which leads to heaven."

This work was subsequently translated into French in 1670. A. D.

Prof. Tawney says that the Centuries of Bhartrihari are also contained in the Sanskrit Anthology of Haeberlin. M. Galanos translated the Niti and Vairāgya-Śatakas into Greek.

* In order to refute this theory, we have to state that Shankaracharya, who is generally and rightly acknowledged to have flourished in the 8th century A. D., has actually quoted the Purānas in his commentary on the 'Śvetāshvatara Upanishada.' Besides this, the Purānas in general and the 'Vāyu-purāna' in particular, are even referred to by Bāṇabhaṭṭa (बाणभट्ट) in his famous work "Kadambari" (कादम्बरी). Bāṇa's age is now fixed about the beginning of the seventh century A. D. Prof. Wilson's argument is therefore untenable.

They were included by Prof. Böhrttingk in his "Indische Sprüche St. Petersburg, 1863-65 A. D.

They were translated into French by M. Hippolyte Fanche in 1852 and by M. Regnaud in 1875. A. D.

Vāman Pandit has translated the stanzas into Marathi.

In 1795 A. D. H. H. the Mahārāj Sawāi Pratap Singhji of Jeypore translated the three Śatakas of Bhartrihari into Bhāshā verse, under the title of नीतिमंजरी, शृङ्गारमंजरी, and वैराग्यमंजरी chiefly consisting of the Chappaya (छप्पय) verses, which make the translation go by the popular name of Pratāpa Singhji's Chhappayas, ignoring altogether the few Sorathās (सोरठा) and Dohās (दोहा) which also form its part.

One Pandit Rishabha Deva Śāstri of Jodhpore has recently translated the three Śatakas into Hindi. This book was published in 1894 A. D. by the Gyānsāgar Press Bombay.

An anonymous translation of Bhartrihari's Nīti and Vairāgya Śatakas into English prose was published in the Subōdha Prakāśh Press at Bombay. The book is entitled "The Proverbial Philosophy of Bhartrihari." " " "

Prof. Tawney has made an elegant metrical translation into English of the Nīti and Vairāgya Śatakas of Bhartrihari. This book was published at Calcutta in 1877 A. D. under the title of "The Two Centuries of Bhartrihari."

M. Durgā Prasād, Editor "Harbinger" of Lahore, has also translated in 1889 the aforesaid two Śatakas of Bhartrihari into English prose. Both these Śatakas are published separately and called Mahārāja

not see the propriety of a suttee's having recourse to real fire, when the fire of separation is quite sufficient to burn her immediately to ashes. Though a little incredulous, Bhartrihari then agrees with his Râni and takes his leave of her to go out shooting, to which she reluctantly and sorrowfully consents, on the condition of her being allowed to remain standing at the gate anxiously looking out the path of his speedy return.

Act II

Opens with the dialogue of maid servants upon the sudden death of their Mistress (Râni Bhânumatî), who, while standing at the gate, soon became lifeless on hearing the (false) news of Bhartrihari being slain by a tiger. The Râjâ, on his return to the Capital, finds the scene full of great sorrow and grief, and on knowing the corpse being taken to the crematorium hastens to that place and there mourns and weeps like a child and strictly forbids his men to set fire to the pyre on pain of precipitating himself into the burning logs.

Act III

Sorrowing over the corpse of his Râni, Bhartrihari sees at a distance that a Yogi is excessively weeping over the breakage of his earthen dish. The Râjâ goes to him and tries to pacify him by many wise counsels, but the Yogi is obdurate and goes extolling the virtues of his dish and bemoaning its irreparable loss more and more on account of his being himself the cause of its sudden destruction, for he dropped it down to test its strength. The plot of the dialogue is so framed

that all the arguments put into the mouth of the Yogi are applicable even more strongly to the Rājā for his grieving over Bhānumati's loss. Bhartrihari, though he recognizes all this in his heart, yet still persists in consoling the Yogi by alluding to the transitoriness of all things in the world and the futility of man's grief over what he has no control. The Yogi here assails the Rājā with his own argument and observes —

परोपदेशो पाण्डित्यमिदम्मुदस्य गीयते
तमः समाश्रितस्येव दीपस्यन्यप्रकाशनम् ।

Being struck with the cogency of the remark Bhartrihari then recognizes the Yogi to be no other than Gorakshanath (गोरक्षनाथ) himself, and the latter acknowledges himself to be the same, and to have intentionally assumed the character in order to dispel the unavailing sorrow from the Rājā's mind. Bhartrihari soon lays himself prostrate at his feet and requests from him the easiest road to self-knowledge and to this Gorakshanath thus replies:—

विषयेभ्यः समाहृत्य मनः शून्ये निवेशय ।
स्वयमानन्दमात्मानं स्वप्रकाशमुपैष्यसि ॥

Act. IV

The primeminister is pleased to find the Rājā joyfully sitting with the Yogi and then he ventures to ask his permission to cremate the corpse of Bhānumati. But strange to say that his master replies to have no concern with the world. Devatilak (देवतिलक), the minister, then remonstrates with him but to no purpose.

Act V

Opens with the meeting of Bhartrihari with Bhānumatī who is restored to life through the mystic powers of Gorakshanath. Bhānumatī tries to embrace her husband but the Rājā runs and avoids her. She, thereupon, exerts her fair charms but in vain, and, failing in these, she resorts to the means of bringing her young son before the Rājā who is still indifferent to them.

The requests of the prime minister also prove fruitless. Gorakshanath then advises the minister to desist from his useless endeavours and to place the Rājā on the Gaddi for whose protection he will exert his own influence with that of the Rājā. He then consoles Bhānumatī with the hope of again meeting (never to part from) her lord Bhartrihari after his obtaining immortality and here the play ends in happiness to all.

The reader will see for himself how far the play coincides with our Bhartrihari's life in the beginning, and in what particular points it differs from it.

(2) BHARTRIHARI'S STREET PLAYS
OR MELODRAMAS

These street plays are acted all over India and are very popular. They relate that King Bhartrihari was very fond of his wife Pingalā (पिंगला). He one day went shooting the wild deer and made his mark on a big buck. His does, thereupon, remonstrated

with the Rājā and entreated him to spare the buck and take instead the lives of as many of them as he pleases, because his death will make them all widows. But the Rājā turned a deaf ear to these requests and shot the buck dead on the spot. The exasperated doe thereupon uttered a *Shap* (curse) against the Rājā that the days of his Rājya are numbered, for he shall have soon to abdicate the kingdom and roam about in the forest as a hermit leaving his wives no better than widows. His meeting with Gorakhnath is then related at length and the Yogi after fully testing the veracity of the Rājā's request, makes him his pupil. The plays also speak of Bhartrihari as a king and a brother of the celebrated Vikramāditya.*

European scholars will no doubt laugh that I make much of the trifling plays. But I would beg permission to remark that the fact of their having survived so long must be a sufficient guarantee of their being founded on authenticated historic and real life. A lie cannot last long. The remarkable incidents of Bhartrihari's life being framed into a play which is so popular with the general public speaks much of the high esteem and honor in which Bhartrihari is still held by them.†



* The writer of these lines can himself attest to these vulgar plays being acted at many places in Rajputana as at Jeypore, Jodhpore and Bikaner, generally during the months of the Spring.

† In the *शुनिकथा* or *शुनिश्वरजीकी कथा*, a poetical narration in vernacular of Vikrama's calamities. Bhartrihari is clearly and undoubtedly spoken of as the elder brother to Vikramāditya.

III.

As for the different works wherein the Ślōkas from Bhartrihari's Śatakas have been traced out, we would only beg to draw the reader's attention to their respective footnotes where full particulars have invariably been given of them. However, we have also thought it advisable to arrange them for brevity and clearness, 'sake, in a tabular form which will enable the reader to make a prompt and ready reference to them at a moment's time. It needs only be stated that the numbers given in this list will be found corresponding to those of the stanzas as arranged in the Nīti, Śringāra, and Vairāgya Śatakas of the present edition, and not to the numbers of the verses of the works or books to which they are traced.

Alphabetical list of works wherein we find the following stanzas from
Bhartrihari's Satakas —

No of works	Works	Stanzas from the Nisakata	Remarks	Stanzas from the Sr ngārasatakā	Remarks	Stanzas from the Varāgyasatakā	Remarks	Total number of stanzas in each work
1	Abhinavagupta's Commentary on the Dhvanyāloka	44	Quoted anonymously					1
2	Amarakata by Anuraka			14				1
3	Alankāra Śāstra by Holasva Mītra					40	Quoted anonymously	1
4	Alankāra sarvasva by Ruyānala	56	Quoted anonymously					1
5	Aśvārāma	66 95				116		3

No. of Works	Works.	Stanzas from the Niti Śāstra.	Remarks.	Stanzas from the Śringārāśataka	Remarks	Stanzas from the Varāgyaśataka	Remarks	Total number of stanzas in each work
6	Atroḥaustānakāvya by Guṇabhadraśrīya	88	...	...	...	...	...	1
7	Uddharanachandrika by Vaidyanātha	56	Quoted anony- mously.	18, 28	Quoted anony- mously.	40	Quoted anony- mously	5
8	Achūtyavichāra charchā by Kṣemendra.	...	...	63	Quoted under Chandrak	12, 10, 54	Quoted under different authors	4
9	Kavikanthābhārana by Kṣemendra	...	...	...	...	38	Quoted under Chandra- ka	1
10	Kāvyaprakāśa by Mammata.	56	Quoted anony- mously.	...	...	...	...	1

No. of Works	Works	Stanzas from the Nitisataka.	Remarks.	Stanzas from the Srīngārāṭaṭaka.	Remarks.	Stanzas from the Vairāgyasataka.	Remarks.	Total number of stanzas in each work.
17	Daśarūpakāvalīka by Dhananjaya.	27	Quoted under <i>यति</i> .	18	Quoted anonymously.	...	...	2
18	Dhṛvnyālīka by Anandavardhana.	...	...	6	Do.	...	...	1
19	Namīśadhī's Commentary on Kāvya-Mānāra.	...	...	63	Do.	13, 22.	Quoted anonymously.	3
20	Nṭipradīpa by Votālabhāta.	80, 91	...	...	...	...	...	2
21	Panchatantra by Viśvasarma.	27, 30, 31, 32, 40, 41, 42, 43, 47, 53, 57, 63, 67, 91, 106.	...	64, 76, 80, 81, 86.	...	113	...	21

No of works	Works	Stanzas from the Mittakāla	Remarks	Stanzas from the Śringārastakā	Remarks	Stanzas from the Vairāgyastakā	Remarks	Total number of stanzas in each work
28	Rasaratnachara by Sivacharya	...	...	...	...	49, 71	Quoted anonymously	2
29	Vasāsthadhara	1	...	...	...	...	...	1
30	Vairāgyastakā by Padmānabha	6	...	71	...	...	...	2
31	Sāntistakā	9, 94.	...	76, 98	...	7, 10, 13, 16, 18, 20, 22, 34, 41, 43, 61, 62, 66, 67, 71, 74, 77, 82, 85, 102, 107	...	25
32	Śringārastakā by Śaṅkara	17, 38, 42, 43, 50, 55, 80, 91, 92, 99, 104	Quoted anonymously	11, 13, 20, 22, 13, 47, 49, 60, 68, 80, 92	Quoted anonymously	91, 113	Quoted anonymously	

No. of works	Works	Stanzas from the Nittidateki	Remarks	Stanzas from the Śringāratātaka	Remarks	Stanzas from the Varāṅgśaśataka	Remarks	Total number of stanzas in each work
36	Septaratna.	62	...	...	...	...	...	1
37.	Sarasvatī Kanthā- bhārata by Dhōja- rāja	77.	Quoted anonymously	...	..	82	Quoted anonymously	2
38	Sinhadevamanī's Commentary on Vāghattālakāra	2.	Do	...	...	...	..	1
39	Subhāsitāvali by Vallabhradeva	7, 11, 17, 22, 27, 31, 32, 33, 42, 43, 44, 48, 59, 62, 64, 68, 70, 77, 80, 82, 83, 84, 85, 88, 91, 94, 95, 99, 100, 104, 106.	Quoted anonymously.	2, 6, 9, 10, 11, 13, 14, 15, 16, 18, 20, 24, 25, 26, 31, 46, 47, 49, 50, 54, 59, 63, 68, 67, 73, 74, 84, 86, 92	Quoted anonymously.	2, 5, 7, 9, 12, 13, 22, 21, 32, 40, 49, 60, 61, 66, 70, 87, 89, 91, 97, 110, 115	Quoted anonymously	

No. of Works	Works	Stanzas from the Nihisataka	Remarks	Stanzas from the Singarabataka	Remarks	Stanzas from the Varāgyasataka	Remarks	Total number of stanzas in each work
43	Intépadeśa by Nārāyaṇa	3, 30, 31, 32, 33 40, 47, 53 63, 73 91, 106.	.	...	..	...	..	12
43	Total Numbers							350

From this diagram it will be easily seen that we have traced out a large number (which amounts to no less than 350) of Bhartrihari's Ślōkas from these Śatakas to the 43 works enumerated above, where many of them have however figured more than once. Out of these books some have been unscrupulously acknowledged to be older than the 6th. century of the Christian era. Taking the aforesaid 350 stanzas, we may safely point out that no less than 80 of them have expressly been *quoted under Bhartrihari*, 40 have been *quoted under different authors* and 137 have been *quoted anonymously*. Now, adding them together we get a total of 256 stanzas which are *distinctly marked as quotations* either from Bhartrihari or others, and thus there is left comparatively a very small number (viz 93) to be differently accounted for. Granting that the Aśtaratna, Gunaratna, Nitipradīpa, Panchatantra, Pancharatna, Bhōjaprabandha, Śāntiśataka, Śringāratilaka, Śringāravindu, Śudratna, Saptaratna, Sūktāvali and Hitōpadhāsa are mere compilations and not genuine compositions of their several authors, and deducting the sum of 3, 1, 2, 21, 2, 3, 25, 1, 1, 1, 1, 8, and 12, (or 81) stanzas which occur respectively in them, we have now to face only an insignificantly small number of stanzas (viz 12), of which 1 is found in the Amarusataka, 1 in the Atmānuśāsanakāvya, 1 in the Chaturvargasangraha, 1 in the Chānakyaśataka, 2 in the Prabōdhachandrōdaya, 1 in the Mahānātaka, 1 in the Mudrārākṣasa, 1 in the Mrichhakatika, 1 in the Vasiṣṭhasātra and 2 in the Vairāgyasataka (Padmānanda's). Amongst these

twelve, 6 will be found to have been no other than those which have already been accounted for as quotations, and one as occurring twice, thus reducing the number ultimately to 4, of which 1 stands in the *Prabôdhachandrôdaya*, 2 in the *Vairâgysâtaka* of *Padmânanda*, and 1 in the *Mrichhakatika* and *Prabôdhachandrôdaya* both. Here I think we may conveniently drop this point without further comment.

This line of argument will, it is hoped, furnish some clue to the solution of *Bhartrihari's* age, as well as to the conclusion of these *Śatakas* being considered a genuine composition or a mere compilation by *Bhartrihari*.

To do full justice to the subject I cannot help bringing to the notice of the reader that leaving out the number of times a stanza has made its appearance in the foregoing table we may safely observe that out of the total of 326 stanzas as given in this edition no less than 182 have been found to exist in the 43 pieces enumerated above, and that of these 182 nearly 40 verses have figured from three to seven times in the diagram. This gives us a very distinct and indisputable proof of the proverbial and substantial popularity the *Śatakas* have so deservedly enjoyed from the very date of their production to the present day.

IV. SEQUEL.

After writing so much in the preceeding portion of the Preface, it is not necessary to dwell at great length on giving out the conclusions we have arrived at, regarding the following questions of modern critics and scholars:—

(1) Are the Satakas either a mere collection of elegant extracts from several writers or a genuine composition by a single author?

(2) Who is the author of the Satakas?

(3) What is the approximate date of the composition of this work?

(4) What other works are written by the author of the Satakas?

(5) Was the author of the Satakas himself a king and the brother of the celebrated Vikramāditya, the founder of the Samvat Era?



In answering these questions we would beg the reader's indulgence to condense our views in as small a space as possible, for everything is to be based on previous data which have already been given in full

(1) From the appearance of several Slokas in many of the current Sanskrit works it is argued that the Satakas are a mere collection of elegant extracts from numerous authors. But if we study the point a little carefully we will find that most of the works in which they are met with are in themselves mere collections and not compositions e g the Pancharatna, Sadratna, Saptaratna, Ashtaratna, Hitôpadesa &c &c Whereas in others as काव्यानुशसन, काव्यप्रदीप, काव्यालङ्कार, सुभाषितावलि, शार्ङ्गधरपद्धति, &c &c the Slokas are merely quoted either anonymously or as Bhartrihari's or as some others'. Again, there are a few, very few, say some twelve Slokas, which are found in works like the Amarusataka, Mudrârâksasa

&c. These may harmlessly be considered as interpolations either in the Śatakas or in the works themselves. Besides, there is a certain threadlike thought which pervades them all and unites them into one whole. We are therefore in a position to say that the Śatakas are a genuine work from the pen of some particular person. *

(2) Having thus decided the first question, it is not very difficult to arrive at a definite conclusion upon the authorship of the Śatakas. When men like the authors of “दशरूपालोकः” [२७ नीति०] (composed in the time of मुञ्ज uncle to राजाभोज), “सुवृत्तविलकम्” [२२ वैराग्य ०, ५२ भृंगार ०] (composed about the middle of the 11th. century. A. D.), “उदाहरण-चन्द्रिका” [७१ वैराग्य०] and others have quoted some of the stanzas from these Śatakas distinctly as Bhartrihari's, it is mere childlike obstinacy still to question the authorship of Bhartrihari, because besides their extensive knowledge of Sanskrit Literature and the wide range of their information, they were unquestionably nearer than we to the author of the Śatakas by many centuries, the difference between us and him being undoubtedly less nearly by 8 centuries in the case of the authors of Dasarupāvaloka and Suvritta-tilaka. It is therefore proved beyond controversy, that Bhartrihari is the author of these Śatakas.

(3) To give a precise answer to the third question is noway easy. But from a careful examination of the facts before us we shall try to fix the date

* For further discussion on this point see Preface I. (C) and III.

of these Śātakas as accurately as possible. Referring to the diagram put forward in Part III of this preface we are able to assert that many stanzas from these Śātakas are found quoted in the works of (1) Abhinavagupta (चन्द्रालोकटीका), (2) Kesavamisra (मल्लहार-शेखरः), (3) Ruyyānaka (मल्लहारसर्वस्वम्), (4) Vaidyanātha (वदाहरणचंद्रिका), (5) Ksemendra (भौचित्याविचारचर्चा, कविकण्ठाभरणम्, and सुवृत्त-विलकम्), (6) Mammata (काव्यप्रकाशः), (7) Gōvin-
da (काव्यमदीपः), (8) Vāgbhatta (काव्यानुशासनम्), (9) Namiśādhū (काव्यालङ्कारटीका), (10) Appayadixita (कुवलयानन्दः), (11) Dhananjaya (दशरूपावलीकः), (12) Anandavardhana (चन्द्रालोकः), (13) Viśnu Śar-
ma (पञ्चतन्त्रम्), (14) Ballāla (भोजप्रबन्धः), (15) Śiwa-
rāma (रसरत्नहारः), (16) Śārngdhara (शाङ्गेधरपद्धतिः), (17) Bhōjarāja (सरस्वतीकण्ठाभरणम्), (18) Vallabha-
deva (सुभाषितावलिः), (19) Jalhana (सूक्तिमुक्तावलिः) and (20) Nārāyaṇa [द्विषोपदेशः]. Of these authors Abhinavagupta flourished towards the end of the tenth, Ksemendra and Nami Śādhū in the middle of the eleventh, Dhananjaya in the tenth, Anandavardhana in the ninth and Bhōjarāja in the eleventh centu-
ries of the Christian era. Excepting Viśnu Śarmā and Nārāyaṇa the remaining writers are comparatively later in age than these. Anandavardhana is the oldest among them and besides quoting stanza 6 (२७०) he even mentions भट्टहरि by name*. This enables us to put the date of the Śātakas before भानन्दवर्धन, the

* See चन्द्रालोक, p. 47. (Rayramah Series Bombay)

and political adviser of the adventurous Chandragupta, the contemporary of Selukus, and so he must be placed somewhere about 325 B C * Consequently there is nothing strange in the allusion of Chanakya's Arthashastra in the Panchatantra † But Varāhamihira's date is unanimously accepted as the sixth century of the Christian era Here then lies the great difficulty we have to confront about the settlement of Panchatantra's date ‡ However taking it for a historical fact of reliable authenticity that Panchatantra is the original which was translated by 'Buzerhemher, the chief physician and afterwards Vizier of the great Anushirwān (as Sir William Jones remarked at a meeting of the Society of the Asiatic Researches on the 26th February 1876) we cannot help removing the date of the Panchatantra to a time long before the reign of that illustrious monarch, and thinking the mention of Varāhamihira in it to be a mere interpolation by some later copyist of the work Panchatantra's date is therefore to be placed somewhere between that of Chanakya and that of Anushirwān or roughly speaking between 325 B C and 530 A C But as we learn from the pre

* See Hunter's Brief History of the Indian People pp 76 and 77

† ततो धर्मशास्त्राणि मन्त्रादी न्ययशास्त्राणि चाणक्यदत्तानि' (पञ्चतन्त्रम् । कथामुख)

‡ According to the authority of the learned editors of the काव्यमाला Panchatantra cannot be older than 750 A D., because it quotes the Sloka पर्यङ्गव्याख्यान &c (Panchatantra I 174) from the Kuttimata of Damodaragupta, the prime minister of King Jayapida (755-86 A.D) See footnote at p 111 of काव्यमालामुद्रक No 3

face of its first foreign translation that the work was rendered into that language after its obtaining a world-wide reputation, we cannot be far from right to allow about three centuries' time for the spread of its fame in those old days (bearing it in mind that the Indian princes in whose court the Panchatantra had secured for itself a very exalted position of rank and honour, took the greatest possible care to conceal this rare gem from the foreigners). This will further push on the date of Panchatantra's composition to somewhere about the second century of the Christian era.

As we find the 134th verse of the Panchatantra, book II, expressly assigned to Vikramāditya (विक्रमादित्य)—whom tradition makes younger brother of Bhartrihari (भरद्वाज)—in the Śārngadharapaddhati of Śārngadhara, at No. 277, and the Subhāṣitāvali of Vallabhadeva, at No. 507, and as there are no less than twenty-one stanzas from these Śātakas to be found in the Panchatantra, we can fairly infer that the author of the Śātakas lived a century or two earlier than Viṣṇu Śarma the author of the Panchatantra. This will go to prove the truth of the traditional history of Bhartrihari as given in the beginning of our preface.

(4) Three works are attributed to Bhartrihari. Of these we take the Śātakas first of which we have acknowledged him to be the undisputed author.

The second work generally ascribed to him is the वाक्यपदीय. But to my mind the identity rests merely on name. Nothing about the parentage or literary work of Bhartrihari is told either in the वाक्यपदीय or

the Śatakas. So we are not authorized by facts to think Bhartrihari to be the author of the वाक्यपदीय. But the authority of tradition here countenances the identity of हरि of the वाक्यपदीय and Bhartrihari (भट्ट-हरि) of the Śatakas and we may do well to bow submissively to it until we are able to set it aside by satisfactory evidence of facts and figures.

The third work which tradition assigns to Bhartrihari is the भट्टिकाव्य.

But it has been already proved above in connection with the first and second parts of our Preface that the author of भट्टिकाव्य is a distinct personage from Bhartrihari. Bhattikavyam is proved to have been composed in the 6th or 7th century A. D. (See Weber's Sanskrit Literature p. 196 note).

(5)—There is no internal evidence to prove that Bhartrihari was himself a king and a brother of Vikramāditya. We have no authentic record about Vikramāditya, the founder of the Samvat Era, being the younger brother of Bhartrihari. Bhartrihari himself does not say anything about it. The tradition is not corroborated by any reliable external evidence of unquestionable authority. Of course we learn from the Śatakas that, if not himself a king, Bhartrihari is quite at home and well conversant with courtlife. Bhartrihari is no doubt spoken of as King in the भट्टहरि-निवेदनाटक. The several street plays (ख्याल) on भट्टहरि and गोपीचन्द also speak of Bhartrihari as maternal uncle to गोपीचन्द and brother to विक्रमादित्य and मेनावति mother of Gōpīchanda.

V. PLACES OF INTEREST RELATING TO BHARTRIHARI.

Such places are numerous and spread all over India. We shall, however, confine ourselves to the description of those we have seen ourselves or read about in any reliable work.

(1). "Bhartrihari Gupha." A cave at Ujjein having within its centre a small altar at which Bhartrihari is said to have made his daily offerings, lighted his sacrificial fire and kindled his Dhooni. It is also told that a subterranean passage which formerly connected this cave with Benares is now blocked up. *

(2). "Bhartrihari's Gupha at Mount Abu." On Mount Abu there are two caves pointed out as Bhartrihari's. One is by the old footpath to Basishtâshrama or Gaumukha which passes close to the Railway School leaving it on the left. A stream of water runs down the small rock in the rains. One of the apertures in the recess of the cave is supposed to be subterraneously running as far as Kâshi. It is all dark within and nothing can however be positively ascertained about the subterraneous passage. But here I would beg permission to remark that such legends are quite common with many a cave of renowned sages and Yogis throughout the land.

The other cave which is also spoken of as Bhartrihari's is on a hill on the left side of the Achaleswar Mandir (अचलेश्वर मंदिर) at Achalgarh. It is something like a proper Ashrama with one or two

* Bombay Sanskrit Series No. XI p. vi.

ragged *kuchha* sheds to give shelter to the resident Jogis who live there. These men always keep a smoking fire or *Dhouni* (धूनी) continually burning in one place which is said to be the case from the time of Bhartrihari downward. They wear red or reddish (गेरुवा) clothes and keep no wives and profess themselves to be the followers of the royal ascetic Bhartrihari.

(3) 'Raja Bhartriharika Mahal' It is situated to the North of Schwan, a town on the right bank of the Indus and belonging to Hyderabad (Sind) The palace of Bhartrihari, as it is called up to date, is still to be seen in the centre of a very ancient and extensive fortress where Bhartrihari is said to have reigned when he was driven from Ujjen by his younger brother Vikramāditya •

(4) "Bhartrihari's Mandir" A temple to the south of Schwan which is held sacred both by the Hindus and Mohammedans. †

(5) "Bhartewar" A town belonging to the Chief of Kānorh, one of the sixteen great Barons of Meywar. It boasts of a high antiquity, and Bhartrihari the elder brother of Vikramāditya is said to be its reputed founder †

(6) "Bhartrihari's Samadhisthānas." They are

• For further particulars see footnote at page 36⁹ Todd's Annals and Antiquities of Rajasthan Vol. II, popular edition Calcutta 1884.

† See Todd p. 370. *idem*.

‡ See Todd's Annals and Antiquities of Rajasthan, Vol. II p. 644. Popular Edition of Calcutta 1884

found in many places, but we shall enumerate those only to which we have been eyewitness

(a)—There is a small village in the midst of a group of hills to the west of Ulwar (Rajputana), known by the name of Siriskā. Within a quarter of a mile from that place is situated Bhartrihari's Samādhusthāna. Surrounded by dense forest the place abounds with wild beasts. A small rill flows through it during the rains and winter. There we find seven small domes or cupolās nearly a yard in height and a yard in diameter. The concave of these domes, which are situated not far from one another, is all hollow. At the time I saw the place, six of the domes were closed on all sides without any opening while the seventh had a small door having an Akhanda Deepak (अक्षरद्वैपक) or a small lamp continuously burning within it. There were also some *sindore* tridents marked on both sides of the door. On enquiry I was told by the resident Jogis that Bhartrihari has already taken his Samādhī in six of these cupolās, whereas the seventh containing the lamp represents Bhartrihari's *Jyoti* ज्योति, where he is to come one day and take his seventh Samādhī as before. The mouth of this cupolā will also be closed at that time and an eighth will be raised to represent his *Jyoti*. This will also be closed in time and a ninth and last will again spring up to be similarly closed. Now we speak of him as “राजा भर्तृहरी की जय” or “Victory to Raja Bhartrihari”, but on his completing the ninth Samādhī, he will be included among the ‘नवनाथ’ or nine ‘Nāthas,’ and then we shall speak of him as ‘भर्तृनाथ की जय’ ‘Victory to Lord Bhartrihari’ It

was also told by the Jogi that there is no specified time for Bhartrihari's Samādhi taking. He comes here when he likes *incognito*, but when he takes the Samādhi, Bhartrihari reveals himself in his true garb.

Needle to add that 'Samādhi taking' is here used in the sense of burying oneself alive. When a yogi takes Samādhi, he is generally buried underground and a dome is raised on the spot to mark the event, but it is not unusual that he is again seen on the earth through his mystic powers of Yoga.

(b) — Another Samādhisthāna of Bhartrihari is still pointed out at Chikrā in Jeypore some 25 miles south of the Capital. Besides a cave and a yogi's shed and a *Mamū*'s account of Bhartrihari's Samādhi taking at the place, there is nothing particular about it.

Apropos I may also state that there exists a sect of Yogis who hold Bhartrihari in very high esteem and call themselves as 'भरतरी' or the followers of Raja Bhartrihari. I hear that annual fairs in honor of the royal ascetic Bhartrihari are held at many places in India and they are frequented by numerous crowds of men and women of all castes and creeds. Bhartrihari is said to be immortal and believed now and then to appear to those pious *Yogis* who have renounced the world in right earnest.

Perhaps it will not be out of place to tell some thing about Gorakshanath (गोरक्षनाथ), the spiritual Gurū of Bhartrihari. He is acknowledged to be one of the नवनाथ 'Nine Nathas' or nine great Yogis who are masters of the *Yogasāstra* and who can

reveal its wondrous secrets to whomsoever they please. * Some strange books, like the 'गोरक्षपद्धति' are attributed to Gorakshanāth. The Great Yogi is immortalized by the Gurkhas who hold him in great respect and reverence. The town of Gorakhpore some 55 miles west of Khatmandu (Nepal) is also called after the name of the reverend Yogi. In this town there is a cave known as Gorakhnatha's in which the great ascetic is said to have attained salvation.

VI. A PLEA FOR THE PRESENT EDITION.

It was in June 1893, that a friend of mine who had come up Mount Abu on some business and put up with me in the Jeypore House, thus remarked to me in a friendly chat we were enjoying together in the cool evening—"I see that you are very light of work. Please not to while away your time in idle pursuits and useless reading, but write out something which may do good to all of us." I could not deny the comparative ease of my position, and the earnestness with which the remark was made, led me to beg his excuse for my inability to put my hands to any serious useful composition. But my esteemed friend was not a man to be easily put aside and he pressed me to give him a pledge of acting up to his counsel which was reluctantly accorded, but without the least idea of ever fulfilling the same. To render the 'Three

* The nine Master Yogis are enumerated in the हठयोगप्रदीपिका also मत्स्येन्द्रनाथ, शिवनाथ. आनन्दभैरवनाथ, चैरगोनाथ, मीननाथ, गोरक्षनाथ, विरूपाक्षनाथ and ब्रिलक्ष्मनाथ See हठयोगप्रदीपिका. १।५।

Centuries of Bhartrihari" into English was his suggestion, and I gladly took the hint. Though I had not, as already noted, the least idea of keeping my word, still the auspicious moment in which the pledge was given led me on to set about the work in real earnest. The greater was my advance in the self-imposed task, the more hopeful became the prospect. At last the translation was finished. I wrote to the energetic Secretary of the Bombay Theosophical Society for its publication, who undertook to do it on condition of the manuscript being approved by his European brothers. Consequently, the translation of the Vairāgya Śataka was sent him about the month of November. But the manuscript was kindly returned by him after a few days together with a printed pamphlet entitled the 'Proverbial Philosophy of Bhartrihari' and a paper bearing the autograph note of Col. Olcott to whom the manuscript and pamphlet were submitted for inspection. On reading the paper I found that the learned President of the Theosophical Society had remarked that both these needed corrections of idiom, the Pamphlet very much, the manuscript very little, and that he had no time to take it up for the present. Instead of being dejected by these remarks, I was very much gratified to see my first attempt being very near the point of being approved by the redoubtable head of the Theosophical Society. Besides, a close comparison of my translation with the Pamphlet soon dispelled my fears and filled my heart with great delight. By the way, I may here state that up to that date I had never dreamt of any existing English Translation of Bhartri-

hari. From that time downwards I gave myself heart and soul to bring my translation to the necessary perfection by availing myself of the many books on and relating to Bhartrihari. It may also be stated that this translation was submitted for his perusal to Col. G. H. Trevor O. S. I., the then enlightened Agent to the Governor General for the States of Rajputana, in the beginning of March 1895. After going through a considerable portion of the Nītīsataka he returned it with thanks and evinced his full sympathy and approbation of the undertaking.

H. H. the Maharajadhiraj Sawai Pratap Singhji's translation is in Hindi Poetry : Dohās, Sorathās and Chhappayās. It consists of three chapters on Nīti, Śringāra and Vairāgya, and is very terse and pithy and hence difficult to grasp for an ordinary reader.

The Hindi prose Translation of the Śatakas by Pandit Rishabha Dutt Śāstri of Jodhpore is neither correct nor good.

I have, therefore, thought it advisable to give here a correct translation in Hindi prose of the day which will be found quite easy, clear and idiomatic.

As for English Translations of the work I have before me the following:—

(I) The Proverbial Philosophy of Bhartrihari: anonymous.

(II) The Two Centuries of Bhartrihari. Prof. Lawney.

(III) Bhartrihari's Nītīsataka and Vairāgya Śataka, translated into English by Mr. Durgā Prasad of Lahore.

I After the remarks of Col Olcott it is needless to dwell more upon the merits of the text. It contains only the two Śātakas of Nīti and Vairāgya.

II Prof Tawney's is no doubt a very splendid and elegant translation. But as it is in verse it is either more or less than the original. Moreover there are to be found only the Nīti and Vairāgya Śātakas and the Śringāra chapter is quite left out in the edition.

III It (Mr Durgā Prasad's translation) is of course better than the Proverbial Philosophy of Bhattacharya, but it is not quite up to the point. In this, too, the Śringāra Śataka is also wanting.

From these remarks it will not be quite difficult to see that the present edition is to fill up a necessary gap regarding the Śātakas of Bhattacharya. Besides a large number of copious notes (both critical and explanatory) at the end of the volume, the original Sanskrit Text being immediately followed by Hindi and English translations, and a variety of citations of parallel passages from Sanskrit and English authors, constitute a novel feature of the present edition. An English translation of the Śringāra Śataka is, I think, here presented for the first time to the public. There being really nothing which can properly be called obscene and immoral, I do not think that any apology is needed for the insertion of the Śringāra Śataka. On the contrary, the stanzas are to be found comparatively quite decent and innocent by the side of a number of novels and amorous poems in English Metre, if rightly understood, almost all

॥ श्रीगणेशायनमः ॥
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Nitisataka (नीतिशतकम्)

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3	Praise of Learned and Wise Men (विद्वत्प्रशंसा)	15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28
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Śringārāśaktakā (शृंगारशक्तकम्)

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2	Śringāra or Love's Dominion over Men and Women (शृंगारकरणम्)	3, 4, 1, 16, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 32, 51, 53, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 86, 93, 100
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No	Subject. (विषयनामानि)	Stanzas (श्लोकसंख्या)
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10	Censure of Woman (कामिनीगण्डनम्)	72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 87, 88, 89, 90
11	Prostitute. (वेश्यानिन्दा)	18, 19, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99
12	Miscellaneous (सत्करप्रकरणम्)	

Vairāgyasāhita (विराग्यशतकम्)

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2	Against the Desire of Worldly Things (लुब्धकदूषणम्)	2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99
3	Against Worldly Enjoyments (विषयगण्डनम्)	
4	Against Begging (याचनानिन्दा)	

No. :	Subjects (विषयनाममाळा).	Stanzas (श्लोकसंख्या)
5	Against Vanity and Pride (गर्वगंजनम्)	22, 23, 24, 28, 29, 49.
6	Old Age and Its Duties (वृद्धावस्थाप्रकरणम्)	31, 35, 90, 113.
7	Calmness and Contentment (शान्तिवृद्धतिः)	32, 57.
8	Time and Its Influence (कालमाहिमा)	36, 37, 38.
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11	Subjugation of Passions (इंद्रियदमनम्)	44, 64, 65, 81, 99, 109.
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14	Miscellaneous. (संकीर्णप्रकरणम्)	26, 27, 39, 47, 54, 60, 63, 83, 87, 88, 89, 91, 97, 98, 102, 105, 106, 107, 108, 110.

॥ श्रीगोमाय नमः ॥

॥ अथ नीतिशतकम् ॥

दिक्कालाद्यनवच्छिन्नानन्तचिन्मात्रमूर्तये ।
स्वानुभूत्येकमानाय नमः शान्ताय तेजसे ॥ १ ॥

भाषाटीका

पूर्वादि दशदिशा और भूतादि तीन कालमें अविनाशी,
अनन्त, चैतन्यस्वरूप, निजके अनुभवसे प्रत्यक्ष होनेवाले,
शान्तिमय और प्रकाशरूप परब्रह्मको नमस्कार है ॥ १ ॥

अज्ञःसुखमाराध्यःसुखतरमाराध्यते विशेषज्ञः ।
ज्ञानलवदुर्विदग्धं ब्रह्माऽपि नरं न रञ्जयति ॥३॥

हिताहितके न जाननेवाले अज्ञपुरुषको (अनसम-
झको) समझाना बहुत सहज है और युक्तायुक्तसे
परिचितज्ञानवान्मनुष्यको सन्तुष्ट करना तो और भी
सुगमतर है । परंतु ज्ञानके लेशमात्रसे पंडितबनेहुए मनु-
ष्यको प्रसन्न करनेके लिए स्वयं ब्रह्माजीभी असमर्थहैं ॥३॥

To manage (conciliate) an ignorant person is quite easy, and easier still is the propitiation of the learned; but to please the conceited fellow whose head is turned by his little learning is surely an impossible task even for *Brahmā*, the Creator.

(१) “शान्ति समुहृत सहज में, पर जिन नर अभिमान ।

मनस्जन तिनका कभी समझ नाहि सुजान ॥ ”

(संस्कृत कवि)

प्रसह्य मणिमुद्धरेन्मकरवक्रदंष्ट्रान्तरा-
 त्समुद्रमपि सन्तरेत्प्रचलदूर्मिमालाकुलम् ।
 भुजङ्गमपि कोपितं शिरसि पुष्पवद्धारये-
 न्नतु प्रतिनिविष्टमूर्खजनचित्तमाराधयेत् ॥४॥

मगरमच्छकी दंष्ट्राके अंतर्गत मणिको निकालनेका उद्योग कोई भलेही करे, प्रचंडतरंगमालसे व्याकुल समुद्रको तरण करनेका प्रयत्न कोई भलेही करे, और कुपित हुए भीषण भुजंगको पुष्पमालाके समान मस्तक-पर धारण करनेकोभी कोई भलेही सन्नद्ध हो, परंतु हठ-युक्त मूर्खमनुष्यके मनको संतुष्टकरनेका साहस कोई कदापिही न करे ॥ ४ ॥

भाषार्थ ।

दुराग्रही मूर्खके मनको वश करना सर्वथा असंभव है ।

You may even dare take out a precious gem from the pointed jaws of a dreadful alligator, or swim over the vast ocean whose waters are all disturbed by a series of furious rolling waves, or wear an enraged (offended) serpent upon your head, as if it were a flowery wreath; but, you should never undertake the fruitless task of conciliating the mind of a stupid fellow who is determined to hold obstinately to his own conviction whether right or wrong.

Quoted under *Pratichara* (भट्टहरि) in Ballaladeva's *Sambhāshita* (सुभाषितामलि) (N. 446 B S S. No XXXI), and also in the *Shārdhāpaddhati* at No 416 Cf.—

“हालाहलं खटुं पिपासति यौतुकेन, कालानलं पचिचुम्बियति प्रकामम् ।
 व्यालाधिपं च यतते परिरम्भु मद्रा योदुर्जनं वशयितुं तनुते मनीषाम् ॥ ९० ॥”
 (भामिनीविलासः । अन्योक्तसङ्कासः ।)

लभेत सिकतासु तैलमपि यत्नतः पीडय-
न्निषेच नृगतृष्णिकासु सलिलं पिपासार्दितः ।
कदाचिदपि पर्यटञ्छशविषाणमासादये-
न्नतु प्रतिनिविष्टमूर्खजनचित्तमाराधयेत् ॥ ५ ॥

यन्मपूर्वक मर्दन करते करते शायद बालुकाके क-
णोमेसेभी तेन निकल सकता है, तृपार्त मनुष्य खोजते
खोजते शायद मरुस्थलमेंभी पानीका लाभ करसकताहै,
और पृथ्वीपर भ्रमण करते करते किसीसमयमें शायद
शशशृंगभी किसीके दृष्टिगोचर होसकता है। परंतु हठीले
और दुराग्रही मूर्खके मनको कोई मनुष्यभी कदापि
अपने वशमें नहीं करसकता ॥ ५ ॥

You may even succeed, by persistent endea-
vour, to obtain oil by compressing the particles of
sand, or to find out water to drink in the midst of a
mirage, or sometimes in your wanderings you may
even come upon the horns of a hare, but the pro-
pitiation of the impenetrable heart of a perverse fool
is undoubtedly a useless undertaking for all your
varied effort.

Quoted in *Leśyā Dharmasāstra* (भर्तृहरि) in Bhabha's *Sanskrit*
Journal (सुभाषितावलि) (N. 447 B S S N. 1111), and also in the
शार्ङ्गधर्मसूत्र at N. 415 Cf.—

“अल्पशक्ति कृत शतशरीरमुद्गीर्णित, स्पन्देऽन्तमपरोपित सुविमूरे वर्धितम् ।
श्वपुच्छमनामित बोधकर्णजाप कृत कृतान्धमुखमण्डनायद्वेषो जन सेवित ॥”

(Ascribed to भर्तृहरि in the सुभाषितावलि)

व्यालं बालमृणालतन्तुभिरसौ रोद्धुं समुज्जृम्भते
छेत्तुं वज्रमणीञ्छिरीपकुसुमप्रान्तेन संनह्यते ।
माधुर्यं मधुविन्दुना रचयितुं क्षाराम्बुधेरीहते, नेतुं
वाञ्छितयः खलान्पथिसतां सूक्तैः सुधास्यन्दिभिः ६

अपनी अमृतमय शिक्षाओंसे दुष्टपुरुषोंको सन्मार्गमें लानेकी अभिलाषा करना ऐसाही अनुचित है जैसा कि कोमल कमलनालसे मत्तगजराजको रोकना, शिरीष-पुष्पके सुकुमार अग्रभागसे कठोर वज्रमणिको छेदन करना, अथवा अमृतके विंदुसे अपार क्षारसमुद्रको मधुर करनेका साहस है ॥ ६ ॥

The endeavours of a man to bring a blockhead to the right path by the influence of his wise and mellifluous words are nowise better than the fruitless efforts of one who ventures to keep an elephant fast bound by means of the delicate threads of a lotus stem, or to pierce a diamond by the tender fibres of *shirisa*, or to sweeten the saline waters of the vast ocean by pouring a single drop of nectar into its midst.

Also found in the *Vaṇḍavya Śatika* (वैराग्यशतक) of *Paṇḍanaḍa* (पद्मनन्द कवि) at No 54 Cf —

(a) “दुर्जनः सज्जनोक्तुं यत्नेनापि न शक्यते । सस्फोरेणापि लक्षुनं कः सुगन्धी-
करोष्यति” ॥ (सुभाषितमाला: । ३८७ । B S S No ५५५१).

(b) “न निममृतं कर्तुं शक्यं मयत्रशतैरपि त्यजति कटुतां न स्वां निम्बः
स्मितोऽपि पयोह्वदे ।

गुणपरिचितामायां वार्णा न जल्पति दुर्जनश्चिरमपि बलाध्माते लोहे कुतः
कनकाकृतः ॥ ”

(Attributed to भर्तृहरि in the *Shārdṛghaṇḍita* । ३७७).

स्वायत्तमेकान्तगुणं विधात्रा
विनिर्मितं छादनमज्ञतायाः ।
विशेषतः सर्वविदां समाजे
विभूषणं मौनमपण्डितानाम् ॥ ७ ॥

विधाताने मूर्खोंकी मूर्खता छुपानेके अर्थ मौन धारण करनेका एक बहुत उत्तम उपाय निर्माण किया है और वह उपायभी उसने मूर्खोंके स्वाधीनही रखदिया है । यह मौन केवल मूर्खताका आच्छादन करनेवालाही नहीं है किंतु पंडितोंकी सभामें बैठे हुए मूर्खोंका आभूषणभी है ७

The best means (silence) by which ignorance can be concealed from the sight of others has been graciously left by God in the personal control of man who can use it as he pleases. Silence is an ornament of the illiterate, especially in the assembly of learned (all-knowing) people.

Quoted anonymously in Bala Lal Sen's *Sikh Literature* (सुभाषिता-
वलि) (No. 2382 B S S No XXVI) Cf —

- (a) "तावच्च शोभते मूर्खो यत्तत्कचिन्न भाषते" (चाणक्यशतके १५).
- (b) "Silence is the sanctuary of prudence" (Balthasar Gracian)
- (c) "Silence is a virtue in those who are deficient in understanding" { Great Thoughts
- (d) "By silence I hear other men's imperfec- { Vol XI p 527
tions, and conceal my own "

At page 2 of Indian Antiquary, Vol IV Prof Tawney quotes a Greek elegium as a parallel to this stanza

यदाऽकिञ्चिज्ज्ञोऽहं द्विप इव मदान्धः समभवं
 तदा सर्वज्ञोऽस्मीत्यभवदवलितं सम मनः ।
 यदा किञ्चित्किञ्चिदुधजनसकाशादिवगतं
 तदा मूर्खोऽस्मीति ज्वर इव मदो मे व्यपगतः ८॥

जब मैं बिलकुलही अज्ञ अर्थात् जनसमझ था तब
 मदान्धताहस्तके समान अभिमानमें अंध होकर अपने
 को सर्वज्ञ समझा करताया परंतु जब पंडितोंकी संगतिसे
 थोड़ेसे ज्ञानके होतेही वह सब उन्माद ज्वरवेगकी
 तरह मेरे शरीरसे इतना जाता रहाहै कि मैं अपने
 आपको मूर्ख जानने लगगयाहूं ॥ ८ ॥

When I knew nothing I behaved like a furious elephant in ruts, considering myself an omniscient being; but now when I have come to learn something from the wise I have discovered my own ignorance, and having shaken off the fever of vain conceit I acknowledge myself to be a blockhead.

Quoted under *Bhārtihars* (मर्हरी) in Ballalabdeva's *Sukhāśakti*
śālo (सुभाषितावलि) (No. 3456. B S S No XXXL), and the *Sarvag*
dāropaddhāt (शार्ङ्गघरपद्धति) at No. 4177

The reading यदा किञ्चिद्दोऽहं is far better than यदाकिञ्चिद्दोऽहं,
 and hence it has been adopted here in preference to the latter

कृमिकुलचितं लालाक्लिन्नं विगन्धि जुगुप्सितं
निरुपमरसं प्रीत्या खादन्नरास्थि निरामिषम् ।
सुरपतिमपि श्वा पार्श्वस्थं विलोक्य न शङ्कते
नहि गणयति क्षुद्रो जन्तुः परिग्रहफल्गुताम् ९॥

जैसे अनेककीड़ोंसे परिपूर्ण, लारसे युक्त, दुर्गन्धस-
हित, घृणायोग्य, अत्यंत विरस और मांसरहित मनुष्यकी
हड्डीको प्रीतिपूर्वक खाताहुवा कूकर अपने समीपवर्ती
देवराज इद्रकीभी कुछ शंका (लाज) नहीं करता
वैसेही स्वार्थपरायण नीचमनुष्यभी परिग्रहकी तुच्छ-
ताको कदापि नहीं जान सकता ॥ ९ ॥

भावार्थ ।

नीच और लोभी मनुष्य श्वानकी तरह अत्यंत निन्दनीयकर्म
करते हुएभी कदापि नहा लजाते ॥ ९ ॥

Just as a dog is not ashamed of being seen by
Indra, the lord of gods, when it is bent on joyfully
eating a putrid and filthy piece of human bone full
of worms and alive and devoid of all juice and taste
so a mean fellow is never ashamed of accepting
another's worthless favour, charity, or munificence

PURUIT

No pursuit is ever considered as dishonest and
derogatory by the mean

This stanza is similar as stanza 8 in *Sanskrit Purit*
(शांतिशतक द्वितीयपरिच्छेद)

अत्यंत विरस though not exactly equal to निरुपमरस of the
text gives approximately the same idea

शिरः शर्वं स्वर्गात्पतति शिरसस्तत्क्षितिधरं
 महीध्रादुत्तुङ्गादवनिमवनेश्चापि जलधिम् ।
 अधोऽधो गङ्गेयं पदमुपगता स्तोकमथवा
 विवेकभ्रष्टानां भवति विनिपातः शतमुखः १०॥

विष्णुभगवान्के चरणारविदोंसे निकलनेवाली गंगा
 प्रथमतो स्वर्गसे शिवजीके मस्तकपर, और वहाँसे पर्वत-
 पर, और ऊँचे गिरिशिखरसे पृथ्वीतलपर, और फिर
 धरातलपर वहती हुई अन्तमें समुद्रमें जा गिरती है ।
 जैसे ऊँचे पदको छोड़नेपर बारंबार अधःपतन होते होते
 गंगाके समान सुरनदीभी अत्यंत नीचेस्थानमें आजाती
 है वैसेही ज्ञानमार्गसे भ्रष्ट हुए मनुष्यभी शतशः प्रकारकी
 विपत्ति झेलते रहते हैं ॥ १० ॥

Those who have unfortunately lost the power of discerning right from wrong are sure to suffer a thousand falls like those of the Ganges that first falls from the heights of heaven upon the head of Shiva, and thence upon the lofty summits of the Himâlaya, from which it again flows down to the plains below, and then empties its waters into the sea, being thus obliged to fall to the lowest level by gradual descent.

For the varied courses of the heavenly river—the Ganges—see our Notes on this stanza. One of the Sanskrit names of the Ganges (गंगा) is *Tripathā* (त्रिपथगा) which means a river of three different paths or courses.

शक्यो वारयितुं जलेन हुतभुक्छत्रेण सूर्यातपो
नागेन्द्रोनिशिताङ्कुशेन समदोदण्डेन गौगर्दभौ ।
व्याधिर्भक्ष्यसंग्रहैश्च विविधैर्मन्त्रप्रयोगैर्विषं सर्वस्यौ-
पधमस्ति शास्त्रविहितं मूर्खस्य नास्त्यौपधम् ११

जैसे हम जलके द्वारा अग्निको शमन करसकते हैं, छत्रसे सूर्यके तेजको रोकसकते हैं, मत्तगजराजको तीक्ष्ण अंकुशसे बश करसकते हैं, गौगर्दभादि पशुओंको लकड़ीकी ताड़नासे भयभीत करसकते हैं, अनेकप्रकारके रोगोंको औषधियोंसे शान्त करसकते हैं, और विषका प्रभाव नानाविधमन्त्रादिकोंसे दूरकरसकते हैं । इसही भांति अन्यान्य सब उपद्रवोंकीभी यथोचित औषधियां शास्त्रमें विद्यमानहैं परंतु मूर्खमनुष्यका मूर्खत्व नष्ट करनेके निमित्त कहींपरभी कोई औषधि दृष्टिगोचर नहीं होती ११

We can keep off fire by water, the hot sun by an umbrella, a wild elephant in rut by a sharp edged hook, the unruly cattle by the goading stick, a disease by collecting medicines, and the evil effect of a poison by the use of various charms (lit Mantra-). Every possible evil in the world has its appropriate remedy prescribed by the *Sātras*, but there is no effective cure of a blockhead throughout the vast range of the Scriptures.

This stanza is same as stanza 5 in the *Pancharatra* (पञ्चरात्र) It is also quoted anonymously in the *Sabbāśāstrāṇi* (सुभाषितावलि) (No. 2943 B S S No. XXXI). The verse also occurs in the *Saṁhitā* (संहिता १७१) CE—

“नोतो दुस्तरागिराशितरणे दोषोन्पकाराग्ने निर्वाते व्यजनं मदान्वकारिणे
दोषोपशान्त्ये दृष्टि ।
इत्य उद्धृति नास्ति दस्यविधिना नोपायचिन्ता कृता मन्ये दुर्जनचित्तवृत्तिहरणे पा-
ताऽपि मदोद्यनः ॥” (हितोपदेशः १२१११)

साहित्यसङ्गीतकलाविहीनः
 साक्षात्पशुः पुच्छविषाणहीनः ।
 तृणं न खादन्नपि जीवमान-
 स्तद्भागधेयं परमं पशूनाम् ॥ १२ ॥

जिस मनुष्यको साहित्य और संगीतशास्त्रका कुछभी ज्ञान नहीं है वह निस्संदेह पुच्छ और शृंगरहित पशु है। तृणादि भक्षण करनेके बिना उसका जीवित रहनाभी पशुओंका सौभाग्य सूचित करता है; क्योंकि यदि उसका जीवनभी घासपरही निर्भर होता तो पशुओंको अपनी उदरपूरणा करनेमें बहुतही कठिनता होजाती ॥ १२ ॥

One who is ignorant of literature and music is undoubtedly a tailless and hornless beast; and the fact of his being accustomed to live without grass affords a fortunate advantage to cattle that are thus secured to make a free use of their natural food.

The latter half of this Sloka—one of the most important sayings of Bhartrihari—is often misinterpreted by commentators and translators. It is easy to see how much force it loses, and how nonsensical it becomes by the interpretation which renders it thus: "Lower animals can subsist without grazing on grass, and so they too are even better off than men."

येषां न विद्या न तपो न दानं
ज्ञानं न शीलं न गुणो न धर्मः ।
ते मर्त्यलोके भुवि भारभूता
मनुष्यरूपेण मृगाश्चरन्ति ॥ १३ ॥

जिन मनुष्यों ने न तो विद्याध्ययनही किया है, न तप-
श्चरणही किया है, न दानही दिया है, न ज्ञानही संपादन
किया है, न सुशीलहीका आचरण किया है, न गुणोपा-
र्जनही किया है और न धर्मानुष्ठानही किया है, वह इस
मर्त्यलोकमें केवल आकृतिमात्रसे मनुष्य कहलाते हैं;
परंतु वास्तवमें वह साधारण मृगोंकी भांति पृथ्वी-
माताके वृथाभाररूप हैं ॥ १३ ॥

Those who have neither learning, nor devotion,
nor charity, nor spiritual knowledge, nor good con-
duct, nor morality, nor religious faith are nothing
less than mere useless burdens to mother earth, wan-
dering over this mortal world like the wild deer in a
human form

Prof. Tawney cites a striking parallel to this stanza from the *Iliad*
See Tawney's *Two Centuries of Dharmahara*, p. 6

The verse stands in the *Sukavali* (सूक्तावली १८)

The point of the stanza seems to be that a man to prove his su-
periority to animals must give himself to learning, devotion, &c., &c

वरं पर्वतदुर्गेषु भ्रान्तं वनचरैः सह ।

न मूर्खजनसम्पर्कः सुरेन्द्रभवनेष्वपि ॥१४॥

व्याघ्रादि हिंसक जंतुओंके साथ दुर्गम पर्वत और विषम वनादिकमें भ्रमण करना तो फिरभी किसीप्रकार अच्छा है परंतु मूर्खजनका मिलाप तो इंद्रभवनमें भी श्रेष्ठ नहीं होता ॥ १४ ॥

Roaming with wild beasts in dense forests and mountains is surely to be preferred to the company of a fool though it may take place within the palatial premises of the mighty Indra, the lord of gods.

It also stands in the *Sāhitya* (सूत्रावलि । २०)

CL.—“न स्वातन्त्र्यं न गन्तव्यं दुर्जनेन समं कथितम् ।”

(हितोपदेश । ३ । २२).

In plain language the instruction conveyed by this stanza is that to live a poor and risky life is far better than to form an acquaintance of a fool. The temptation of a fool's friend-ship is invariably to be avoided at all costs and hazards.

The word पर्वतदुर्गेषु admits of two different interpretations. (1) inaccessible mountains or (2) mountains and impassable lands, according to the two ways in which the word is compounded : i.e. either it is a तत्पुरुष or द्वन्द्व compound respectively.

शास्त्रोपस्कृतशब्दसुन्दरगिरःशिष्यप्रदेयागमा
विख्याताःकवयोवसन्तिविषयेयस्यप्रभोर्निर्धनाः ।
तज्जात्र्यवसुधाधिपस्यकवयोह्यर्थविनाऽपीश्वराः
कुत्स्याःस्युःकुपरीक्षकानमणयोयैरर्धतःपातिताः।

जिस राजाके राज्यमें शास्त्रानुसार शुद्ध सुंदर भाषण करनेवाले और वेदादि विद्याओंके पढ़ानेवाले सुप्रसिद्ध कविजन निर्धन होकर निवास करते हैं उसराजाके मूर्ख होनेमें किसीप्रकारकाभी संशय नहीं, क्योंकि जैसे बहु-मूल्य मणिका अल्पमूल्य अंकित करनेसे जौहरी ही कुपरीक्षक (या अनाड़ी) कहलाते हैं और मणिका वास्तवमें वही मूल्य बना रहता है वैसेही सत्कवियोंका निरादर करनेसेभी राजाहीकी मूर्खता प्रगट होती है, कवीश्वरोका यथार्थमें कुछभी नहीं घटता क्यों कि वह तो धनादि न होनेपरभी प्रभावशाली है ॥ १५ ॥

The chief in whose territory the far famed poets commanding a sweet and melodious speech saturated with deep learning of the shastras a well as a number of pupils of great erudition cannot earn a substantial livelihood, and hence drag on a poor miserable life is indeed to be stamped a veritable fool The poets though suffering from penury are still to be thought as men of influence and power in the world, for, it is the sad mistake of the unfortunate jewellers who are misled to undervalue the precious gems which do not thereby lose a bit of their real worth

हर्तुर्याति न गोचरं किमपि शंपुष्पातियत्सर्वदा
 इयर्थेभ्यःप्रतिपाद्यमानमनिगंप्राप्नोतिवृद्धिपराम्
 कल्पान्तेष्वपिप्रयातिनिधनं विद्याख्यमन्तर्धनं
 येषांतान्प्रतिमानमुज्झतनृपाःकस्तैःसहस्रपथंते॥

विद्याभी एक कैसा अपूर्व धन है कि जो (१) चौरादिकके दृष्टिगोचर नहीं होता, (२) विद्वानोंका सदा काल कुछ न कुछ कल्याण साधन करता रहता है, (३) शिष्यादि अभिजनोंको प्रदान करनेसे क्षय होनेके बदले रातदिन वृद्धिको प्राप्त होता है, और (४) जन्मजन्मान्तरमें क्या कल्पान्तरमेंभी जिसका कुछ नाश नहीं होता । ऐसा अस्सामान्य विद्यारूप गुप्तधन जिन महात्माओंके पास है उन विद्वानोंके समक्ष है राजाओ ! अपने वैभवका अभिमान कदापि मत करो, क्योंकि इनकी बराबरी करनेमें कोईभी समर्थ नहीं होसकता ॥ १६ ॥

Give up your vain pride, oh king, before the learned and treat them fairly as your equals or even superiors; for, who can ever compete with those whose hidden wealth of knowledge is (1) beyond the power of thieves to steal, (2) always a source of indescribable happiness to them, (3) so strange that instead of being lessened by distribution among its seekers (*i. e.* the students) it, on the contrary, ever grows more and more, and (4) is never subject to ruin not even at the end of Kalpa *i. e.* on the day of universal destruction.

Quoted under Bhartrihari (भर्तृहरि) in the Subhāṣitāvalī (No. 3459 B. S. S. XXXI), and the *Sarvagadāraṇḍī* (शार्ङ्गधर-पद्धति । २०३) Cf—

(a) "Education is a companion that no misfortune can depress, no disease destroy, no enemy alienate, no despotism enslave, at home a friend, abroad an introduction, in society an ornament, in solitude a solace."

(b) "शांतिर्निर्व्ययते नैव चौरैरपि न नोयते । दानेनैव हारं याति विद्यारत्नमहाधनम् ॥ ११ ॥" (भवभूतेरुत्तरसे)

(c) "हर्तुर्न गोचरं याति हता भवति विस्तृता । कल्पान्तेऽपि न या नश्येत्किमन्यद्विद्या समम् ॥" (सुभाषितरत्नमालागारे ७७४)

अधिगतपरमार्थान्पण्डितान्माऽवमंस्था-
स्तृणमिव लघु लक्ष्मीर्नैव तान्संरुणद्धि ।
अभिनवमदलेखाश्यामगण्डस्थलानां
न भवति विसतन्तुर्वारणं वारणानाम् ॥ १७ ॥

हे राजाओ ! परमार्थके जाननेवाले विज्ञपंडितोंका
अपमान कदापि मतकरो, क्योंकि जिसतरहसे अभिनव
मदलेखासे श्यामलगंडस्थलवाले मदनोन्मत्त हस्तियोंको
वशकरनेके लिए कोमल कमलनाल समर्थ नहीं होते
वैसेही सुखे घासके तिनकेके समान तुम्हारी तुच्छ लक्ष्मी-
भी उन विवेकी मनुष्योंको रोकनेके हेतु किंचिन्मात्रभी
सामर्थ्य नहीं रखती ॥ १७ ॥

You should not show the least dishonour to
those learned men who have obtained true spiritual
knowledge, for, your worthless wealth is quite help-
less to make them surrender to your power the fur-
ious elephants whose temples have newly been mark-
ed with the black lines of rut can never be bound by
the delicate tendrils of a lotus stem

Quoted anonymously in the *Sribhakti* (सुभाषितारलि) at
No 2933, and also in the *Sarvagatya* (शार्ङ्गधरपद्धति) at
No 197

“अधिगतपरमार्थान्” is also found in the 7th Sloka of *Ratna-
Kavya* (रत्नकाव्य) Ch. I (रत्नस्य काव्यालङ्कार ११ अध्याय १)

Cf.— He who dares in respect on account of his riches might as
well demand that people should respect a mountain that contains
gold.” (Great Thoughts Vol. XVIII)

अम्भोजिनीवननिवासविलासमेव
 हंसस्य हन्ति नितरां कुपितो विधाता ।
 न त्वस्य दुग्धजलभेदविधौ प्रसिद्धां
 वैदग्ध्यकीर्तिमपहर्तुमसौ समर्थः ॥ १८ ॥

हंसपर कोप करके विधाता उसके कमलवनके निवास-
 संबंधी विलासका नाश अलवत्ता करसकता है, परंतु
 राजहंसकी उस लोकप्रसिद्ध सामर्थ्यका—जिसके द्वारा
 वह जल और दुग्धको अलग २ छोट देता है—विधाताभी
 कदापि हरण नहीं करसकता ॥ १८ ॥

भावार्थ ।

आनुपगमिगुणका नाश तो अलवत्ता सभव है परंतु स्वाभाविक
 गुणका नाश कदापि नहीं हो सकता ॥

If the Creator be ever displeased with the swan,
 He can of course deprive the wise bird of its pleasant
 luxury of living in the midst of a cluster of fair
 lotuses, but however wroth He may be He can
 never be successful to wrest from the sagacious fowl
 the enviable instinct of separating milk from water,
 with which it is openly credited all over the world

PURPORT No one can ever succeed to alter the
 natural propensities of the created nature

The verse is quoted under भर्तृहरी in the शार्ङ्गधरपद्धति at १० 797
 For the point of the stanza, cf —

“समाय सर्वभूतानां सहज केन वार्यते” ॥ ६९ ॥

(क्षेमेन्द्रकृतदर्पदलनस्य द्वितीयमिचारे)

For the natural instinct of the swan (राजहंस), cf —

“नीरक्षीरविवेके हसालस्य त्वमेव तनुषे चेत ।

विश्वस्मिन्धुनाऽन्य शुलभत पालयिष्यति क ॥ १२ ॥”

(भामिनीविलासान्योत्तयुक्ताते).

केयूरा न विभूषयन्ति पुरुषं हारान् चन्द्रोज्ज्वला
न स्नानं न विलेपनं न कुसुमं नालङ्कृतामूर्धजाः ।
वाण्येका समलङ्करोति पुरुषं या संस्कृता धार्यते
क्षीयन्ते खलु भूषणानि सततं वाग्भूषणं भूषणम् १९

वाणीरूप भूषण सब भूषणोंसे उत्तम है, क्योंकि केयू-
रादि भुजबंध, चंद्रोज्ज्वलहार, स्नान, कुंकुमादि लेपन, पुष्प
और सुंदर केशादिके भूषण क्षयी होनेके कारण वाणी-
रूप अक्षयभूषणकी बराबरी कदापि नहीं कर सकते ॥ १९ ॥

Properly speaking the person of man is neither adorned by armlets, nor by moonwhite necklaces, nor by bathing, nor by ointments (*i. e.* applying perfumes), nor by flowers, nor by well-combed hair. The power of speech in a perfect and refined state is the only thing which can really add to the handsomeness of a man's person, for all other ornaments besides it are subject to decay whereas the gracefulness of speech lasts for ever.

It also stands in the *Sāhitya* (सूक्तावलि: । २५).

CL—(a) “नक्षत्रभूषण चन्द्रो नारीणां भूषण पतिः ।

पृथिवीभूषण राजा पिता सर्वस्य भूषणम् ॥ ८ ॥”

(चाणक्यशतके).

(b) “भूषण नरके हैं नहीं, वर हारादि अनेक ।

सबसे उत्तम जानियो, वाणीभूषण एक ॥” (रसिक कवि).

विद्या नाम नरस्य रूपमाधिकं प्रच्छन्नगुप्तं धनं
 विद्याभोगकरीयशः सुखकरी विद्यागुरुणां गुरुः ।
 विद्या बन्धुजनो विदेशगमने विद्या परं दैवतं
 विद्या राजसुपूजितान तु धनं विद्याविहीनः पशुः २०

विद्या मनुष्यका सर्वोपरि सौंदर्य और अन्तर्हित गुप्त-
 धन है, विद्यासे मनुष्यको भोग विद्यास सुयश और
 सुखकी प्राप्ति होती है, विद्या उपदेशकोंकी भी गुरु है,
 विद्या देशदेशान्तरमें रहनेवालेका बन्धुजन है, और
 विद्याही परमोत्कृष्ट देवता है । राजा महाराजाभी
 विद्याका जो सन्मान करते हैं वह धनका कदापि नहीं
 करते । विद्याके बिना मनुष्य पशुके समान है ॥ २० ॥

Knowledge is, no doubt, an additional beauty of man. It is a very hidden treasure. Knowledge brings enjoyment, fame, and happiness. Knowledge is the teacher of teachers. Knowledge substitutes a relative in foreign travel. Knowledge is the supreme god. Kings reverently worship knowledge and not wealth. One devoid of knowledge is a brute.

This stanza is same as stanza 3 in Bhavabharata's *गुणरत्नम्*. It also stands in the *Sāktivāh* (सूक्तारलि. १४)

Cl.—(a) Without education man is but a splendid slave, a reasoning slave, vacillating between the dignity of an intelligence derived from God and the degradation of passions participated in by brutes." (S. Coleridge)

(८) "विहितविहितविचारान्यबुद्धेः श्रुतिविषयैर्विधिभिर्बहिष्कृतस्य ।
 उदरभरणमात्रकेवलच्छोः पुरुषपशोश्च पशोश्च को विशेषः ॥ "

क्षान्तिश्चेत् कवचेन किं किमरिभिः
क्रोधोऽस्ति चेद्देहिनां, ज्ञातिश्चेदनलेन
किं यदि सुहृदिव्यौषधैः किं फलम् ।
किं सर्पैर्यदि दुर्जनाः किमु धनैर्विद्याऽ-
नवद्या यदि, ब्रीडा चेत्किमु भूषणैः सुक-
विता यद्यस्ति राज्येन किम् ॥ २१ ॥

क्षमा रहने पर कवचका, क्रोध रहने पर शत्रुओंका, स्वजातीय जन विद्यमान रहनेपर अमिका, सुहृद्गर्भके रहनेपर दिव्यौषधियोंका, दुर्जनोंके रहनेपर सर्पोंका, निर्दोष विद्या रहने पर धनका, लज्जा रहनेपर आभूषणोंका, और सुंदर कविताशक्ति रहनेपर मनुष्योंको राज्याका कोई प्रयोजन नहीं रहता ॥ २१ ॥

भावार्थ ।

मनुष्योंको रक्षाके हेतु क्षमा, कलहके हेतु क्रोध, संतापके हेतु स्वजन, आरोग्यादि सुखके हेतु सुहृद्गण, कष्टके हेतु दुर्जन, धनके हेतु विद्या, आभूषणोंके हेतु लज्जा, और राज्यवर्भवके हेतु सुंदर कविताशक्ति सर्वथा काफ़ी समझना चाहिए ॥

The absence of armour, enemies, fire, good medicine, snakes, wealth, ornaments and kingdom is more than compensated respectively by one's forbearance, anger, relatives, friends, evil persons, profound (lit. undimmed) hearing, modesty, and a high class poetical genius.

This stanza is same as stanza 4 in *Purharatna* (पद्मरत्न).

The above stanza furnishes us with a very striking instance of Bhartrihari's pithy and epigrammatic style. Every sentence is so laconic that it is sometimes not easy to know the sense at first sight.

दाक्षिण्यं स्वजने दया परजने शत्रुसदादुर्जने
 प्रीतिः साधुजने नयो नृपजने विद्वज्जने चार्जवम् ।
 शौर्यं शत्रुजने क्षमा गुरुजने नारीजने धूर्तता
 ये चैवंपुरुषाः कलासुकुशलास्तेष्वेव लोकस्थितिः

लोकाचारकी मर्यादा और स्थिति उनही कलाकुशल
 नररत्नोंपर निर्भर है कि जो स्वजनके साथ उदारता,
 परजनमें दयाभाव, दुर्जनके साथ कुटिलता, सत्पुरुषसे
 प्रीति, राजसभामें नीति (अथवा राजाके आगे विनय),
 विद्वानके आगे नम्रता, शत्रुके साथ पराक्रम, गुरुजनके
 आगे सहनशीलता, और स्त्रीसमाजमें धूर्ततादि उत्तमो-
 त्तम गुणोंका समयानुसार वर्ताव करसकतेहैं ॥ २२ ॥

Those persons who are well versed in showing politeness towards their relations, compassion towards strangers, wickedness towards the bad, love for the good, obedience to kings, humility before the learned, valour against enemies, patient hearing and obedience to their elders, and shrewdness among women are no doubt the real cardinal points (main stops) on which the existence of the world mainly depends.

PURPORT The world cannot go on as it does without the presence of such persons of versatile capabilities.

Q (c) anonymously in the *Sahasitika* (सुभाषितावलि)
 (No. 46 B & S XXXI)

Cf.—माधुर्यं प्रमदाग्नेषु ललितं दाक्षिण्यमायुजने शौर्यं शत्रुषु नम्रता गुरु-
 जने धर्मिष्ठता साधुषु ।

मर्मज्ञेऽनुवर्तनं बहुविधं मानजने धण्डिते शाठ्यपापिजने नरस्य
 धयिता पर्यन्तमष्टौ गुणा ॥ (मानसंहिता)

जाड्यं धियो हरति सिञ्चति वाचि सत्यं
मानोन्नतिं दिशति पापमपाकरोति ।

चेतः प्रसादयति दिक्षु तनोति कीर्तिं

सत्सङ्गतिः कथय किं न करोति पुंसाम् ॥२३॥

जिस सत्संगतिके प्रतापसे बुद्धिकी जड़ता नष्ट हो-
जाती है, सत्यभाषणमे अभिरुचि होती है, सम्मानकी
वृद्धि होती है, पाप दूर होता है, चित्त प्रसन्न होता है,
और दशदिशाओंमें सुकीर्ति फैलती है; वह सत्संग मनु-
ष्योंके लिए जो बात न करसके वैसी संसारमे कोईभी
वस्तु नहीं है ॥ २३ ॥

Good company is sure to drive out darkness
from ignorant mind, water their words with truth,
point them out the precise path of advancement, root
out sinful propensities, enlighten their hearts, and
winnow the fragrance of their fame throughout the
four corners of the universe. There is nothing in
deed which cannot be achieved by our communion
with virtuous sage

Cf—() “बुद्धि वर्द्धयति श्रिय वितनुते वैदग्ध्यमामुञ्चति श्रेय पञ्चव्य-
त्ययानि दल्यत्युन्मीलयत्युन्नतिम् ।
विज्ञान परिशोधयत्युपचिनोत्युच्चै कलाकौशल किं किं नारभते
हरेरिव कयाऽजयं सता सगतम् ॥”
(सामान्यभाष्यसंग्रहः २२८।३८)

(b) बुद्धिकी-
(c) करोति ।

भूतेषु किंच कर्णानां बहुलीकरोति सङ्गं सतां किमु न मङ्गल-
भाजनोति ॥ ” (रसगङ्गाधरे)

(d) “हरति कुर्मात भिन्ते मोहं करोति विनीकना पितरति रतिं सुते
नोति तनोति विनीतताम् ।
प्रथयति यशो धत्ते धर्मं व्यपोहति दुर्गतिं जनयति वृणा किं
नाभीष्टं गुणोत्तमसंगम ॥ ६६ ॥
(सोमप्रभाचार्यस्य सूक्तिमुक्तावली)

जयन्ति ते सुकृतिनो रससिद्धाः कवीश्वराः ।
नास्ति येषां यशःकाये जरामरणजं भयम् ॥२४

सरस कविताके कहनेवाले कवीश्वर संसारमें सर्वोत्कृष्ट रहते हैं क्योंकि इनका सुयशमय शरीर जरामरणादि दुःखसे निलकुल स्वतंत्र और निर्भय है ॥ २४ ॥

यहांपर “रससिद्धाः” का प्रयोग दो अर्थोंमें किया गया है । (१) एक तो शृंगारादि नवरसोंमें प्रवीण और (२) दूसरे पारदादि सिद्धरसोंके सेवन करनेवाले ॥

The great poets who are perfect masters of the *Rasas* (i.e. the poetical styles) are indeed worthy of universal respect and glory, because the wonderfully composed state of their bodies being made up of pure immortal fire is quite free from the fearful influences of age and death.

Cf—(१) “उपेयुषामपि दिव सत्रिबन्धविधायिनाम् ।

आस्त एव निरातङ्क कान्त काव्यमय ययु ॥”

(धन्यालोचनटीकायाम्)

(२) “विशुद्धललिताकाश गुणालङ्कारशालिनी ।

सरसा भारती यस्य स एवैव प्रतिष्ठित ॥”

(वेङ्कटनायस्य सुभाषितनीवी)

(३) “काव्यसन्धिनी कीर्ति स्थायिनी निरपयिनी ॥”

(शार्ङ्गधरपद्धति ११५०)

The verse is quoted under भर्तृहरि in the Śaṅgādharaṇa Idhātī (शार्ङ्गधरपद्धति) at No 160 (Bombay Sanskrit Series)

सूनुः सचरितः सती प्रियतमा स्वामी प्रसादो
न्मुखः स्निग्धं मित्रमवञ्चकः परिजनो निष्के-
शलेशं मनः । आकारो रुचिरः स्थिरश्च विभ-
वो विद्यावदातं मुखं तुष्टे विष्टपहारिणाष्टद-
हरो सम्प्राप्यते देहिना ॥ २५ ॥

सदाचारी पुत्र, सती स्त्री, प्रसादोन्मुख (प्रसन्नचित्त
और हितैषी) स्वामी, वात्सल्यादिगुणयुक्त मित्रमंडल
निष्कपट सेवक, क्लेशरहित मन, सुन्दर आकार, स्थिर
लक्ष्मी, और विद्यासे सुशोभित मुख ये सब उत्तमोत्तम
सामग्री उस मनोवांछित फलके देनेवाले श्रीजगदाधार
विष्णु भगवान्‌के अनुग्रहके बिना किसी मनुष्यको भी
प्राप्त नहीं होसकती ॥ २५ ॥

A son with good moral conduct, a chaste wife, a
loving master, an affectionate friend, honest relatives,
a mind free from all anxieties and cares, a handsome
appearance, lasting (steady) prosperity, and an intel-
ligent face can only be enjoyed by the special favour
of Hari the supporter of the universe and the grant-
er of all desires

८६—‘ पुत्र पवित्र बहुन धना भक्ति कुटुम्बाय सुद्वयम् ।

हृत्तरासद्भिन्नगणा कोकराचारसंगमना ॥ ९६ ॥ ”

(मातृतपिङ्गलसूत्रे २ परिच्छेदे)

A faithful and virtuous man, a son of the greatest lineage
of God

८६—“पतिव्रता पतिगति पतिप्रियहिते रता ।

यस्य स्यात्तदशी भार्या धन्य स पुत्रोभुवि ॥ ” (महाभारते)

प्राणाघातान्निवृत्तिः परधनहरणे संयमः सत्य-
वाक्यं काले शक्त्या प्रदानं युवतिजनक-
थामूकभावः परेपाम् । तृष्णास्रोतोविभङ्गो
गुरुषु च विनयः सर्वभूतानुकम्पा सामान्यः
सर्वशास्त्रेष्वनुपहतविधिः श्रेयसामेष पन्थाः २६

प्राणीमात्र की हिंसा करनेसे निवृत्त रहना, दूसरोंका धन हरण करनेकी इच्छा न रखना, सत्य भाषण करना, समयानुसार श्रद्धापूर्वक दान देना, पराई स्त्रीकी चर्चा करने और सुननेसे दूर रहना, तृष्णारूपी नदीके प्रवाहको रोकना, गुरुजनोंके आगे विनय धारण करना, और सब जीवों पर दया करना सर्व साधारणके लिए सर्वशास्त्र-समत कल्याणका मार्ग है ॥ २६ ॥

To avoid giving injury to living beings, to keep aloof from stealing the wealth of others, to tell the truth, to exercise due charity in time, to keep quiet on the gossips of others' wives, to confine the desire of gain within proper limits, to behave with meekness before the elders, and to show mercy and kindness to all creatures are unanimously enjoined by the Scriptures to be the one unerring road leading to all sorts of good and happiness.

CL.—“सत्य वाचि दृशि प्रसादपरता सर्वाशयाश्वासिनी पाणौ दानविमुक्ति-
रात्मजननहेतुशान्तिचिन्ता मता ।

ससत्ता हृदये दयैव दयिता काये परार्थोद्यमो यस्यैव पुष्टयः स जी-
वति भवे भ्राम्यन्ति जीवा परे ॥” (क्षेमेन्द्रस्य चतुर्वर्गसंग्रहे)

For “काले शक्त्या प्रदानम्,” cf.—Liberality consists less in giving much than in giving at the right moment (La Bruyère)

प्रारभ्यते न खलु विघ्नभयेन नीचैः प्रारभ्य
विघ्नविहता विरमन्ति मध्याः। विघ्नैः पुनःपुन-
रपि प्रतिहन्यमानाः प्रारभ्य चोत्तमजना न
परित्यजन्ति ॥ २७ ॥

संसारमें (१) नीच, (२) मध्यम) और (३) उत्तम
ये तीन प्रकारके मनुष्य होते हैं, जिनमेंसे (१) नीच
मनुष्य तो आगन्तुक विघ्नोंके भयमात्रसे किसी कार्यका
प्रारम्भही नहीं करते, और (२) मध्यम प्रकारके मनुष्य
यद्यपि कामका प्रारम्भ तो करदेते हैं, किन्तु विक्षेप
होनेसे बीचहीमें अधूरा छोड़ देते हैं, परन्तु (३) उत्तम
मनुष्य ऐसे धैर्यवान् होते हैं कि बारंबार विघ्न सहन करने
पर भी अपने हाथमें लिए हुए कामको सम्पूर्ण किये बिना
कदापि नहीं छोड़ते ॥ २७ ॥

Bad men do not even begin a thing through
fear of future obstacles; the mediocre after com-
mencing it, give it up when they are confronted with
real present evils; but good men never leave un-
finished what they have once begun, notwithstanding
the fact of their being repeatedly baffled and opposed.

Quoted anonymously in *Siddhishatka* (सुभाषितावली) (No 544
B. S. S. No. XXXI). The stanza is also found in the *Panchatantra*
(पञ्चतन्त्र १.३.१३७), the *Dattatraya* (दत्तत्रयलोका), and the
Madhukāśika (मुद्राराक्षस St. 17 Act II).

In the *दत्तत्रयलोका* it is given under भट्टहरी.

For the point of the stanza, cf.—

(a) “आरब्धे हि सुदुष्करेऽपि महता मध्ये विरामः कुतः ?”

(कमासरिस्तागरे शशाङ्कवतीलम्बके २४ तरङ्गे ६१ श्लोके).

(b) “विहङ्गन्ति न स्मृत्या ववसाव पुरिसदुग्गमं गन्ति बहून् ॥ १४ ॥”

(प्रवर्त्तेनस्य सेतुबन्धे ३ आश्वसके)

असन्तो नाभ्यर्ध्याः सुहृदपि न याच्यः कृश-
धनः प्रिया व्याख्या वृत्तिर्मलिनमसुभङ्गेऽप्य-
सुकरम् ॥ विपद्युच्चैः स्थेयं पदमनुविधेयं च
महतां सतां केनोद्दिष्टं विषममसिधाराव्रत-
मिदम् ॥ २८ ॥

दुष्ट जनोंकी याचना कदापि न करना, तथा निर्धन
अथवा अल्पधनवाले मित्रसे किसी प्रकारकी आर्थिक
सहायता न चाहना, न्यायपूर्वक जीवनोपाय करनेमें
अभिरुचि रखना, तथा प्राणनाश होनेका भय रहते भी
दुष्ट कर्ममें कदापि प्रवृत्त न होना, विपत्तिकालमें धैर्य
रखना, और गुरुजनोंके मार्गमें गमन करना इस प्रकार-
के कठिन असिधाराव्रतको धारण करनेके निमित्त सत्पु-
रुषोंको यद्यपि किसीने भी उपदेश नहीं दिया है, तथापि
साधुजन स्वभावहीसे इसका अवलंबन किया करते हैं ॥ २८ ॥

It is quite natural with good people to live upon
their just earnings, never to do a sinful act not even
at the time when there is a probability of losing their
own lives, never to ask anything either from the
evil or even from a poor friend short of money, to
behave boldly and honourably in days of adversity,
and always to follow the footsteps of the wise. No
one has ever dictated this hard *Asidhārā* vow to the
good, but its keeping is quite natural to them.

Quoted under *Jayīdāya* (जयादिय) in the *Svabhāshāśhrī* (सुभा-
षिनाश्रि). (No 220 B S S. No XXXI).

Asidhārā (असिधारा) literally means 'edge of a sword.' For fur-
ther explanation see our Note

क्षुक्षामोऽपि जराकृशोऽपिशिथिलमायोतिऽकृष्टां
दशा मापन्नोऽपि विपन्नदीधितिरपि प्राणेषुनश्य
त्स्वपि। मत्तेभेन्द्रविभिन्नकुम्भकवलप्रासेकयद्धस्पृहः
किं जीर्णं तृणमत्तिमानमहतामग्रेसरः केसरी ॥२९॥

जो मृगराज(सिंह)मानियोंमें अग्रगण्य है और जो सदैव मदोन्मत्त
गजराजका कुंभस्थल भेदन करके अपना आहार संपादन करने की
इच्छा करता रहता है वह चाहे कितनाही क्षुधातुर, जरावस्था से
दुर्बल, बलहीन, अत्यन्त दुःखी और तेजहीन क्यों न होजाय, परन्तु
प्राण संकट उपस्थित होने पर भी सुखापास खाने को कदापि
उद्यत नहीं होसकता ॥ २९ ॥

भाषार्थ ।

अत्यन्त दुःखित होने परभी मानी जन अपने महत्त्वका परि-
त्याग करके नीच कर्म करनेको कभी उद्यत नहीं होसकते ॥

Can the lion, the foremost of the self-respecting
and noble beings, who is always anxious to get a
mouthful of the superb temples of wild elephants in
ruts so much degrade himself as even to condescend
to feed upon dry grass although he is lean and weak
by powerless, in a
ver splendour and
energy, and apt to lose his very life failing to get a
morsel of food ?

PURPORT. A man of self-reliance and respect
can never degrade himself to do a mean and dis-
graceful act notwithstanding his too severely strait-
ened circumstances.

Quoted under *Ratsena* (रतिसेन) in the *Subhāshitāvalī* (सुभाषिता-
वलि) (No 614 P. S. S No XXXI), under भर्तृहरि in the *Śārngi
dharapaddhati* at No 907 (शार्ङ्गधरपद्धति । ९०७), and anonymously in
the *Kāryānuśāna of Vāgbhatta* (वाग्भट्टस्य काव्यानुशासनम्).

Cf.—(a) “मत्तेभकुम्भबलनाकुललोलवत्तदन्तः कण्ठकरजवज्रशिखामिधातः ।

किं केसरी जगति माननिधिस्तृणेन प्राणत्ययेऽपि कुडते स्य-
शरीरयात्राम् ॥” (सुभाषितावलि:).

(b) “तनु तृणमुपभुङ्क्ते न क्षुधात्तोऽपि सिंहः पिबति दधिमुष्णं
प्रायसः कुजराणाम्” (तत्रैव No 266).

(c) “व्यामः क्षुधितोऽपि मध्येन तृणम्” ॥ १५ ॥

(दक्षिणामूर्तिविरचितलोकोक्तिमुक्तावलि:).

स्वल्पं स्नायुवसावशेषमलिनं निर्मासमप्य-
स्थि गोः श्वा लब्ध्वा परितोषमेति न तु त-
त्स्य क्षुधाशान्तये । सिंहो जम्बुकमङ्गमा-
गतमपि त्यक्त्वा निहन्ति द्विपं सर्वः कृच्छ्रग-
तोऽपि वाञ्छति जनः सत्त्वानुरूपं फलम् ३० ॥

थोड़ीसी बची हुई बसा (चर्बी) और स्नायुसे मलिन, और मांसरहित गवादि पशुके छोटेसे हाडके टुकड़ेकी प्राप्ति होने पर—किं जिससे उसकी क्षुधा सर्वथा निवृत्त नहीं होसकती—कूकरको बहुत संतोष होजाता है, परन्तु मृगराज सिंहको देखिये कि वह निजाकमें आये हुए जम्बुकको छोड़कर भी गजराजपर प्रहार करनेको दौड़ता है । इससे प्रत्यक्ष है कि संकटमें पड़ेहुए प्राणियों-के कार्य भी उनके बल और सामर्थ्यके अनुसारही हुवा करते हैं ॥ ३० ॥

The dog is easily satisfied by securing a small piece of fleshless bone superficially dirty on account of a little fat and muscles, though it is quite insufficient to appease its hunger; but the lion is sure to throw off the body of a jackal already lying in his arms, so that he may prey upon an elephant. Notwithstanding his straitened circumstances every one is anxious to do what is becoming to his rank and position in life.

This stanza is found in the हितोपदेश (II 36), and the Panchatantra, and the author of *Sukhāśatavalī* (सुभाषितावलि) has also given it under the latter work, at No 1025

Ct—(a) "आत्मानुरूपं हि, फल सर्वोऽपि वाञ्छति ।

श्वा मुप्यत्यस्यमात्रेण केसरी घावति द्विपे ॥ ३६ ॥ "

(कबासरित्सागरे शक्तियशोलम्बके ४ तरङ्गे).

(b) "वत्तुद्रमत्तमातङ्गमस्तर्कन्यस्तलोचनः ।

भासन्नेऽपि च सारङ्गे न वाञ्छां कुर्वते हरिः ॥ "

(सुभाषितरत्नभाण्डागारे ३८२।९.)

लांगूलचालनमधश्चरणावपातं भूमौ निपत्य
वदनोदरदर्शनं च । श्वा पिण्डदस्य कुरुते
गजपुङ्गवस्तु धीरं विलोकयति चाटुशतैश्च
भुङ्क्ते ॥ ३१ ॥

कूकरको देखिए कि अपने स्वामीके समक्ष किस प्रकार पृष्ठ हिलाकर, पंजा बढ़ाकर, और भूमिपर लोट कर अपने धुधातुर पेटके दर्शन कराता है, परन्तु उत्तम गजराज अपना आहार समर्पण करनेवालेके सम्मुख किसी प्रकारकी ढीनता प्रगट न करके केवल धीरजतासे-ही नहीं देखता किन्तु खानेके लिए भी बहुतसी मनवारों (चाटुभाषण) के साथ उद्यत होता है ॥ ३१ ॥

A dog is given to wag his tail, fall at the feet of his master, and lie down flat on the ground to show his mouth and stomach to the man who feeds him, but such is not the case with the noble elephant who looks with a calm and steady glance upon the face of his master, and then condescends to take his food after a series of soothing and flattering entreaties

The stanza is also found in the *Parashatantra* (पञ्चतन्त्र) and the *Ht padaka* (हितोपदेश १ २।३७) It is quoted anonymously in the *Sanskrit vol.* (मुभाषितावलि) (No 641 B S. S. No XXXI)

परिवर्तिनि संसारे मृतः को वा न जायते । स
जातो येन जातेन याति वंशः समुन्नतिम् ३२॥

इस भ्रमणशील अस्थिर संसारमें अगणित जीवोंका जन्म और मरण सदा कालही होता रहता है, परन्तु यथार्थमें जन्म लेना उसही मनुष्यका सफल है कि जिसके जन्म लेनेसे उसके वंशके गौरवकी वृद्धि हो ३२॥

Who is not born and dead on the face of this revolving planet? He alone is really said to be born by whose birth his family has risen to some great distinction.

This stanza which stands in the *Panchatantra* (पंचतन्त्रम् । १।२७) and the *Hitopadesha* (हितोपदेशः । प्र० १३) is quoted anonymously in the *Subhāṣitāvalī* (सुभाषितावलि) (No 500 B S S No XXXI)

Cf—(a) “स पुमानर्भवजन्मा यस्मै नाम्नि पुरः स्थिते ।

नान्यामङ्गुलिमभ्येति संस्थाया मुच्यताङ्गुलिः ॥”

(भास्वे: किरातार्जुनीये XI 62.)

(b) “किं तेन जातु जातेन मातुर्यैव न हारिणा ।

मातो हति न यः स्वस्य वंशस्यापि ध्वजो मया ॥”

(पंचतन्त्रम् । १।२६)

The word परिवर्तिनि is—apt to change, inconstant, or ever rolling

कुसुमस्तवकस्येव द्वयी वृत्तिर्मनस्विनः । मू-
र्ध्नि वा सर्वलोकस्य शीर्यते वन एव वा ॥३३॥

पुष्पके गुच्छेकी तरह विचारशील मनुष्योंकी स्थिति-
भी इस संसारमें केवल दोही प्रकारकी होतीहै अर्थात्
यातो वे सर्वसाधारणके शिरोमणिही बनते हैं अथवा
वनके वनहीमें अपना जीवन व्यतीत करदेते हैं ॥ ३३ ॥

Like a bunch of flowers, there are only two
alternatives or modes of existence open for noble
souls : (1) either to be at the head of all men, or
(2) to pine (fade) away in forest.

This stanza is quoted twice by Ballabhadra in his *Suklaśāstrāvalī*
(सुमाषितावलि) at No 509 of which it is given anonymously, and at
No 201 it is put under the name of *Ravigupta* (रविगुप्त) In the
Sārngadhara-paddhati (शार्ङ्गधरपद्धति । २६४) it is ascribed to *Bhartr-
hari* (भर्तृहरि) It also stands in the *Hitōpadēśa* (हितोपदेशः १।१०१).

Cf.—(a) “पुष्पापुष्पमत्तचित्तानां द्वयेव सुखावहम् ।

सर्वसगनिश्चिर्त्वा विमृतिर्वासविस्तरा ॥” (सुक्तावलि.)

(b) “होत मनस्वी लोकमें जनसमाज सिरताज ।

अथवा वनमें मर रहें जगसे रखत न काज ॥” (रसिक कवि)

सन्त्यन्येऽपि बृहस्पतिप्रभृतयः संभाविताः प-
ञ्चषास्तान्प्रत्येष विशेषविक्रमरुची राहुर्न वै-
रायते ॥ द्वावेव ग्रसते दिनेश्वरनिशाप्राणेश्वरौ
भासुरौ भ्रातः पर्वणि पश्य दानवपतिः शी-
र्मावशेषाकृतिः ॥ ३४ ॥

यद्यपि सौर्यमंडलमे बृहस्पतिको आदि लेकर और
भी बड़े बड़े पांच नक्षत्र विद्यमान है; तथापि असामान्य
पराक्रममें अभिरुचि रखने वाला दानवपति राहु इनके
साथ अपना वैरभाव कदापि प्रगट नहीं करता, किन्तु
अवसर आने पर प्रत्येक पर्वतिथिमें अर्थात् अमावास्या
और पूर्णिमाके दिन दिवाकर (सूर्य) और निशानाय
(चंद्रमा) काही ग्रास करनेको उद्यत होता है ॥ ३४ ॥

Though there are some five or six well known
big planets like Jupiter, and other in the heavens,
yet *Rahu*, the headless demon, is never inclined to
show the least cause of hatred to any of them, but
being anxious to prove the superiority of his un-
equal valour he always tries to eat up or eclipse his real
enemies the Sun (the lord of day) and the Moon
(the beloved spouse of night)

PUFFPORT The high souled are never inclined
to wreak their vengeance upon others but their real
enemies whether big or small

Cf.—“नैवमप्यरेमनतपत्तयोऽप्याहवेऽवगमयन्ति धीयता ।

सत्सु तारकाग्नेषु राहुना ग्रस्यते विष्णु न तारकाधिप ॥ २२ ॥”

(अमरचंद्रसूरीवर्त्मनो उद्योगपर्वणि २ सर्गे)

वहति भुवनश्रेणीं शेषः फणाफलकस्थितां क-
मठपतिना मध्ये पृष्ठं सदा स विधार्यते । तम-
पि कुरुते क्रोडाधीनं पयोधिरनादरादहह
महतां निःसीमानश्चरित्रविभूतयः ॥ ३५ ॥

चौदह भुवनको शेष नाग अपने फणपर धारण करता है और कच्छपराजने अपनी पृष्ठपर शेष नागको धारण कर रक्खा है; परन्तु समुद्रने इस कच्छपराजको भी एक हलकेसे पदार्यकी तरह अपने अंकपर ले रक्खा है । इससे स्पष्ट है कि महापुरुषोंके चरित्रका कोई पारा-वार नहीं होसकता ॥ ३५ ॥

Seshandya though he supports the entire uni-verse upon the flat surface of his thousand heads is always borne on back by the great tortoise, but he in his turn is easily sustained (as if it were the lightest and tiniest object in the world) on its lap by the storehouse of waters (the ocean) Oh, how infinite is the magnanimous conduct of noble souls !

The stanza is also found in the *Bh. jagrabandha* (भोजप्रबन्ध)

Cf.—“विष्णुविभर्ति भगवानखिलां धरित्रीं त पत्रगस्तमपि तत्सहित
पयोधि ।
कुम्भोद्भवस्तमपिवत्प्रलु हेलयैव सत्य न कश्चिदवधिमेहता
महिम्न ॥” (सुभाषितावलि । १९३)

Mark that the beauty of each succeeding line of the stanza over-
shadows that of its predece or reaching the culminating point in the
last foot

वरं पक्षच्छेदः समदमघवन्मुक्तकुलिशप्रहारै-
रुद्धच्छद्वहलदहनोद्धारगुरुभिः । तुपाराद्रेः सुनो-
रहह पितरि क्लेशविवशो न चासौ सम्पातः
पयसि पयसां पत्युरुचितः ॥ ३६ ॥

हिमालयके पुत्र मैनाकके लिए देवराज इंद्रके वज्र-
प्रहारोंसे निकलती हुई जाज्वल्यमान ज्वालमालाओंसे
दुःखित अपने पिताको महासंकटमें छोड़कर प्राणरक्षा-
के निमित्त समुद्रमें जाकर पतन करनेकी अपेक्षा विप-
त्तिकालमें पिताके समीप रहकर निजपक्षोंका छेदम
करानाही सर्वथा उचित था ॥ ३६ ॥

भाषार्थ ।

पिताको कष्टायस्यामें छोड़कर निजप्राणरक्षाके निमित्त मत्स्य
स्वर्गमें गमन करना मानी जनोके लिए सर्वथा निंदनीय है.

For the son of the Himālayā when his father
was subjected to the severities of Indra's anger, the
cutting of his own sides (wings) by the heavy strokes
of proud Indra's thunderbolt giving out fire at every
attack would have been much preferable to the mean
effort of saving his person by leaving alone his ve-
nerable father in the midst of the sad plight and
hastening to drown him-self into the waters of the
deep ocean.

Cf.—(a) “त्रौच विमुच्य पुत्र च पितरं च हिमालयम् ।
प्रविश्य जलधिं पक्षी रक्षताग्नेन किं कृतम् ॥”

(मुरारिद्वितानर्पेतायवे).

(b) “स्वस्यानादपि विचलति मज्जति जलधौ च नीचमपि मज्जते ।
निजपक्षरक्षणमनाः मुञ्चते मैनाकशैल इव ॥ ६८२ ॥”

(गोवर्धनकृतार्पासितशायी)

यदचेतनोऽपि पादैः स्पृष्टः प्रज्वलति सपितु-
रिनक्षान्तः । तत्तेजस्वी पुरुषः परकृतविकृतिं
कथं सहते ॥ ३७ ॥

जब चेतनारहित सूर्यकांतमणि भी सूर्यकिरणोंका
स्पर्श करतेही प्रज्वलित होजाता है तो चैतन्ययुक्त तेज-
स्वी पुरुष दूसरोंका अनादर कैसे सहनकर सकते हैं ३७ ॥

When it is possible even for a senseless and in-
animate object like a sun-stone to give out sparks of
fire on its being touched by the rays (lit feet) of the
Sun, how can highsouled (irritable) persons put
up with the insulting encroachments of others ?

Cf —(a) “विमणिपि निश्चेष्ट पादैस्तिग्मद्युतेर्मनाक् स्पृष्ट ।

ज्वलति तपामिति को वा मन्दु सोऽहमो माक्षी ॥ ”

(सुभाषितावलि)

(b) “न तेजस्तेजस्वी प्रवृत्तमपरेषां प्रसहते

स तस्य स्वो भावः प्रकृतिनियतत्वादकृतकः ।

मयूखैश्चान्त तपति यदि देवो दिनकरः

किमान्नयमावा निवृत्त इव तेजांसि वमति ॥ ”

(वृत्तरामचरिते)

The net point of the stanza seems to be this a strong man of
real worth cannot be expected to put up calmly with the insult of
others

सिंहः शिशुरपि निपतति मदमलिनकपोल-
भित्तिषु गजेषु । प्रकृतिरियं सत्त्ववतां न खलु
वयस्तेजसो हेतुः ॥ ३८ ॥

सिंहका बच्चा छोटा होनेपरभी उत्तम गजराजके
मदांकित गंडस्थलपर प्रहार करता है । इससे जानना
चाहिए कि तेजस्वी पुरुषोंकी शूरवीरता स्वाभाविक है ।
सचतो यह है कि अवस्थाको निश्चयात्मकरूपसे तेज-
स्विताका हेतु कदापि नहीं कहसकते ॥ ३८ ॥

The whelp of a lion though quite young is sure to
fall upon a herd of ferocious elephants whose temples
are souled with secretious rut. Such action is quite
natural with noble natures. That valour (तेज) is en-
tirely independent of age is beyond controversy.

Quoted under *Byrāgudha* (यज्जगुध) in the *Subbāśhitāraḥ* (मुभा-
षितावलि) (No 593 B S S No XXXI), and anonymously in the
Śringaḥarapeḍḍhāt (शार्ङ्गधरपद्धति) at No 223.

Cf —(a) “शमयति गजानन्यान्गन्धर्विः कलभोऽपि सन्प्रभवतितरां वेगो-
दम भुजगशिशोर्विपम् ।
भुजगधगतिर्नालावरध्येऽप्यल परिरक्षितु न खलु वयसा जात्ये-
वायं स्वकार्यसहो गुणः ॥ १८ ॥”
(विक्रमोर्व्वशीये पंचमाङ्के).

(b) “बालस्यापि रवेः पादाः पतन्त्युपरि भ्रूताम् ।
तेजसा सहजातानां वयः कुत्रोपयुज्यते ॥”
(पञ्चतन्त्रम् । १।३२८).

(c) “अशुरपि मणिः प्राणत्राणक्षमो विषभक्षिणो शिशुरपि रथा सिंही-
सूनुः समाह्वयते गजान् ।
तनुरपि तदस्त्रयोद्भूतो दहन्यनलोवन प्रकृतिमहतां जायं तेजो
न मूर्तिमपेक्षते ॥” (मुभाषितावलिः । ३२९).

जातिर्यातु रसातलं गुणगणस्तस्याप्यधो
गच्छताच्छीलं शैलतटात्पतत्वभिजनःसंदह्यतां
वह्निना । शौर्ये वैरिणि वज्रमाशु निपतत्वर्थो-
ऽस्तु नः केवलं येनैकेन विना गुणास्तृणलव-
प्रायाः समस्ता इमे ॥ ३९ ॥

यदि जाति पांति रसातलमे चलीजाय, नानाभांति-
के गुणसमूह उससे भी आगे प्रस्थान करजावे, सुशीलता
पर्वतशिखरसे गिरजाय, उच्चकुलभी अगिसे भलेही जल
जाय, और इस शूरवीरतापरभी शीघ्रही वज्रपात
होजाय, तो कुछ चिंता नहीं, परंतु द्रव्यसंचयमें किसी
प्रकारकी बाधा नहीं होनी चाहिए, क्योंकि एक द्रव्यके
न होनेसे सारे गुणगण तृण कणके समान होजाते हैं॥३९॥

(६.—(a) “विगस्तेता विथा धिगीप कीयता धिस्सुजनता वयो रूप
धिगिग्धिगपि च यग्गे निर्धेनात् ।
असौ जीयादेक सकलगुणहीनोऽपि धनवान्बहिर्यस्य द्वारे तृण-
लवनिमा सन्ति गुणिन ॥”
(सुभाषितरत्नभाण्डागारे ९६।१५)

(b) “पीडिता कथं शूरा कलावन्तस्तपस्विन ।
वैयस्येय सवित्तस्य वीक्षन्ते मुक्तमातुरा ॥”
(क्षेमेन्द्रस्य दर्पदलने द्वितीयविचारे । ३०)

तानीन्द्रियाणि सकलानि तदेव कर्म सा बुद्धि-
रप्रतिहता वचनं तदेव । अर्थोष्मणा विरहितः
पुरुषः स एव त्वन्यः क्षणेन भवतीति विचित्र-
मेतत् ॥ ४० ॥

यद्यपि ये सब इंद्रिय ज्योकी त्यो बनी रहती है और
कर्म, बुद्धि और वचनशक्तिभी मनुष्यकी वैसीकी वैसी
ही विद्यमान रहती है, परंतु एक द्रव्यके नष्ट होजानेसे
मनुष्य क्षणभरमे कुछ औरका ओरही होजाता है यह
निस्संदेह बहुतही विचित्र है ॥ ४० ॥

यस्यास्ति वित्तं स नरः कुलीनः स पण्डितः
स श्रुतवान्गुणज्ञः । स एव वक्ता स च दर्श-
नीयः सर्वे गुणाः काञ्चनमाश्रयन्ति ॥ ४१॥

जिस मनुष्यके पास द्रव्यहै वह निश्चय करके कुलीन,
पंडित, शास्त्रवेत्ता, गुणज्ञ, वक्ता और सुंदर कहा जाता है;
इससे प्रत्यक्ष है कि सारे गुण द्रव्यहीके आश्रित हैं ॥४१॥

One who is wealthy is also considered as (1)
well born, (2) learned, (3) a man of information,
(4) a good judge of qualifications, (5) an able
speaker, and (6) a handsome person Every thing
good is invariably dependent upon gold (i.e. money)

The *śloka* is also found in the *Panchatantra* (पञ्चतन्त्रम्)

It is attributed to मर्तृहरि in the शार्ङ्गधरपद्धति at No 333

Cf —(a) "Everything virtue, glory, honour, things human and
divine, all are slaves to riches" (Horace)

(b) "यस्यार्थस्तस्य मित्राणि यस्यार्थस्तस्य बान्धवा ।

यस्यार्थः स पुमान्लोके यस्यार्थः स च पण्डितः ॥ "

(महाभारते शान्तिपर्वणि । ८११९).

(c) 'The Goal of this world is riches, &c., &c.' (M. Luther)

(d) "यथा विहगास्तद माश्रयन्ति नद्यो यथा सागर माश्रयन्ति ।

यथा तरुण्य श्रियमाश्रयन्ति सर्वे गुणाः काञ्चनमाश्रयन्ति ॥ "

(समयोचितपद्यमालिका).

दौर्मय्यान्पतिर्विनश्यति यतिः सङ्गात्सुतो
 लालनाद्विप्रोऽनध्ययनात्कुलं कुतनयाच्छीलं
 खलोपासनात् । ह्रीर्मद्यादनवेक्षणादपि कृषिः
 स्नेहः प्रवासाश्रयान्मैत्री चाप्रणयात्समृद्धि-
 रनयात्यागात्प्रमादाद्धनम् ॥ ४२ ॥

दुष्ट मंत्रीसे राजा, सांसारिकसंगसे संन्यासी, लाड
 चावसे पुनः, विद्या न पढ़नेसे ब्राह्मण, कुपुत्रसे कुल, नीच
 मनुष्योंकी संगतिसे सुशील, मदिरापानसे लज्जा, विना
 संभालसे खेती, विदेशगमनसे स्नेह, अप्रीतिसे मित्रता,
 अनीतिसे ऐश्वर्य, और विना विचारे खर्च करनेसे धन
 अवश्यही नष्ट होजाते हैं ॥ ४२ ॥

A king is ruined by evil counsel, an ascetic
 by worldly affections, a son by fond caresses, a Brah-
 man by not studying the Śāstras, a respectable
 family by wicked progeny, moral conduct by con-
 tact of the bad, modesty by drink, crops by negligence,
 love by separation, friendship by indifference, pros-
 perity by injustice and riches by careless expenditure.

Quote 1 anonymously in the *Saṃskṛtaśāstra* (सुभाषितावलि) (2945
 B S S No 1111) and the शार्ङ्गधरपद्धति at No 1533

It also stands in the Panchatantra (पंचतन्त्रम् । १।१६९)

For contempt of illiterate Brahman, cf —

“यथा काष्ठमयो हस्ती यथा चर्ममयो मृग ।

यथा रिपोऽनधीयानस्यपस्ते नाम विव्रति ॥ ५७ ॥”

(मनुस्मृतौद्वितीयाध्याये)

दानं भोगो नाशस्तिस्रो गतयो भवन्ति वित्त
स्य । यो न ददाति न भुंक्ते तस्य तृतीया
गतिर्भवति ॥ ४३ ॥

धनकी केवल (१) दान (२) भोग और (३) नाश
यह तीनही गति होती हैं । जो मनुष्य न तो दूसरोंको
देते हैं और न स्वयं भोग करते हैं उनके धनकी केवल
तीसरी गति अर्थात् विनाशमात्रही समझना चाहिए ४३

There are only three ultimate ends of money,
viz, munificence (charity), enjoyment, and waste;
he who neither gives his riches in charity nor uses
them for his own personal enjoyment is certainly
doomed to the third condition i. e. he is sure to lose
them altogether.

Quoted anonymously in the *Sārngadharaopadhya* (शार्ङ्गधरपद्धति ।
३९०) and the *Subhāṣitāvalī* (सुभाषितावलि) (No 478 B ॥ S
No XXXI) Also stands in the *Pauchatantra* II 151, (पचतन्त्रम् ।
२-१५१).

Cf—(a) “दातव्यं भोक्तव्यं सति विभवे समहो न कर्तव्यः ।

पश्यामि मधुकरीणां सञ्चितमर्थं ह्रन्त्यन्ये ॥ ”

(सुभाषितरत्नमाण्डागारे । १००।१७).

(b) “Riches without charity are nothing worth; they are
a blessing only to him who makes them a blessing to
others” (Fiehlung)

(c) “अदानभोगोपहतं हि वित्तं पुसां परत्रेह च दुर्निमित्तम् ॥११३॥”

(क्षेमेन्द्रस्य दर्पदलने २ विधारे).

(d) “घनेन किं यो न ददाति नानुते ” (हितोपदेशः । २९).

मणिः शणोल्लीढः समरविजयी हेतिनिहतो मद-
क्षीणो नागः शरदि सरितः श्यानपुलिनाः ।
कलाशेषश्चन्द्रः सुरतमृदिता वालललनास्त-
निम्ना शोभन्ते गलितविभवाश्चार्थिषु जनाः ४४ ॥

सुरासानपर चढी हुई मणि, हथियारसे घायल विज-
यी योद्धा, मदके झरावसे क्षीण (दुर्बल) हुवा हाथी,
शरहतुकी शुष्कप्राय नदी, कलाशेष द्वितीयाका चंद्रमा,
सुरतखेदसे शिथिल हुई नवयौवनास्त्री, और याचक-
जनोंको धन लुटाकर दीनावस्थाको प्राप्त हुए दानी अत्यंत
कृश और क्षीण दशामें भी शोभाको प्राप्त होते हैं ॥४४॥

The gem when polished by a whetstone, the winner of a battle when wounded by a sword, the elephant when emaciated with the flow of rut, the wintry rivers whose banks (beds) are almost dry, crescent moon when rising anew with its waned splendour, charming young ladies when exhausted by amorous sports, and noble souls when they are reduced to poverty by charitably giving away their riches to the needy are all acknowledged to be extremely lovely and beautiful notwithstanding their tender and delicate physical appearance.

PURPORT. A person reduced to poverty on account of his charitably giving away his riches is all the more praiseworthy for that.

Quoted anonymously by Ballabhadra in his *Subhāṣitāvalī* (सुभाषितावलि । No 3457), by *Abhinavagupta* (अभिनवगुप्त) in his commentary of *Dharmayātrikā* (धर्मयात्रिका), and by *अप्ययदीक्षित* in his *कुवलयानन्द*. It is recorded to भट्टहरि in the *शार्ङ्गधरपद्धति* at No. 1799.

परिक्षीणः कश्चित्स्पृहयति यवानां प्रसृतये स
पश्चात्सम्पूर्णां गणयति धरित्रीं तृणसमाम् ।
अतश्चानैकान्त्याद्गुरुलघुतयाऽर्थेषु धनिनाम-
वस्था वस्तूनि प्रथयति च संकोचयति च ४५

दारिद्री होनेपर जो मनुष्य यव (जौ) के तुसोका संग्रह करनेकी वांछा किया करता है, वह धनाव्य हो जाने पर संपूर्ण पृथ्वीकोभी तृणसमान समझने लग- जाता है । इससे सिद्ध होता है कि सारे पदार्थोंका लघुत्व और महत्व मनुष्योके ऐश्वर्य और दारिद्र्यपर निर्भर है ४५

In straitened circumstances a man is even an-
xious to collect the empty husks, but afterwards
when he is master of enormous wealth he will at-
tach no more importance to the whole earth than
to a piece of dry straw. It is, therefore, quite clear
that the value of a thing is altogether dependent
upon the wealthy or penurious condition of man

PURPORT

Strictly speaking, things possess no absolute
value in themselves, but they are valued more or
less according to the straitened or affluent circum-
stances of their owners

CE—“छोटी मोटी जानियो वस्तु न जगमें सात ।

उत्तम मध्यम जनदशा साथ घटत बढ़ जात ॥” (सिक कवि)

राजन्दुधुक्षसि यदि क्षितिधेनुमेतां तेनाद्य
वत्समिव लोकममुं पुषाण । तस्मिंश्च सम्यग-
निशं परिपोष्यमाणे नानाफलैः फलति कल्प-
लतेव भूमिः ॥ ४६ ॥

हे महाराज ! यदि आप इस पृथ्वीरूप गौको दोहना चाहते हैं तो प्रथम इसके लोकरूप वत्सका यथोचित पोषण करें, क्योंकि प्रजाको समीचीनतासे परिपालन करनेसे यह पृथ्वी कल्पलताकी भांति नानाविध मनो-
रथोंको पूर्ण करदेती है ॥ ४६ ॥

Oh king ! if thou art anxious to milk the cow-
earth, please not to fail to take the greatest
possible care of her calf (the people); for, it is
only by the proper nourishment of the people that
the land can be made to supply you with all your
wants and luxuries like the famous plant of won-
drous virtues known as *Kalpalatā*.

Cf —(a) “गोपाटेन प्रजाधेनोर्वित्तदुग्धं शनैः शनैः ।

पालनात्सोऽङ्गाद्वाह्यं न्याय्यां वृत्तिं समाचरेत् ॥”

(पंचतंत्रम् । २।२।१८).

(b) “सदानुरक्त मरुतिः प्रजापालनं तत्परः ।

शिनीतात्मा हि नृपतिर्भूयसीं श्रियमश्नुते ॥” (शार्ङ्गधरपद्धतिः).

सत्याऽनृता च परुषा प्रियवादिनी च हिंसा
दयालुरपि चार्थपरा वदान्या । नित्यव्यया
प्रचुरानित्यधनागमा च वेश्यांगनेव नृपनीतिर-
नेकरूपा ॥ ४७ ॥

कहीं सत्य और कहीं मिथ्या, कहीं कठोरता और कहीं
प्रियभाषण, कहीं हिंसा और कहीं दयालुता, कहीं स्वार्थ-
साधन और कहीं दान, कहीं नित्यव्यय और कहीं धन-
संचयका व्यवहार करनेवाली राजनीतिभी वेश्याकी
भांति अनेक प्रकारके रूप धारण करलेती है ॥ ४७ ॥

The policy of kings resembles a prostitute in
its being both true and false, cruel and kind, mer-
ciful and unmerciful, covetous and munificent, and
expensive and lucrative (lit full of plentiful resources)

PERPORT The policy of kings is never constant
and assumes innumerable masks like those of a pros-
titute as they serve their respective purposes

Also stands in the Panchatantra (I 42) and the Hitopadesa
(II 166).

Cf —(a) "The very science of Government is the science of con-
cealing truth" (Ernest Maltravers Book IV
Ch IV By Lord Lytton)

(b) "मुहुर्लक्ष्योद्भवा मुहुरधिगमाभावगहना मुहु सपूर्णज्ञा मुहुरति-
कुशा कार्यवशतः ।

मुहुर्नश्यद्भवा मुहुरपि बहुप्रापितफलैर्नहो चित्राकारा नियति-
रिव नीतिर्नयतिद ॥ "

(विशाखदत्तस्य मुद्राराक्षसे पंचमाङ्के)

For the everchanging masks of a prostitute cf —

(a) "यत्किंचिद्यपादिष्य सनिदयते वेश्या पुर कामिना गायन्त्य कल-
मन्तरेव च ततस्तिष्ठन्ति दृग्मोचरा ।

उज्ज्वलपद्मवच्छलेन च मुहुः सदर्शयन्ति स्वनैः पृथक्ताम्रगणपस्य-
शेव च दृष्ट्वा वशीकुर्वते ॥ ५६ ॥ "

(रामभद्रदक्षितस्य शृंगारविलकभागे)

(b) "गृध्री निर्भयामिवेषु सत्या घोरा मधूना भो व्याघ्री तीक्ष्णखक्षतेषु
भुजगौ दशप्रकारेषु च ।

उत्तानेषु निवर्तनेषु शफरी पित्तच्छले मूषकी वेश्या कामुकवचनासु
भवने रूपैर्नैकं स्थिता ॥ " (सुभाषितावलि: २३७७).

आज्ञा कीर्तिः पालनं ब्राह्मणानां दानं भोगो
मित्रसंरक्षणं च । येषामेते सद्गुणा न प्रवृत्ताः
कोऽर्थस्तेषां पार्थिवोपाश्रयेण ॥ ४८ ॥

जिन पुरुषोंने (१) आज्ञा (अर्थात् दूसरोंको आज्ञा देने और उसके पालन करानेकी शक्ति), (२) सुयश, (३) ब्राह्मणोंका पालन, (४) दान, (५) भोग और (६) स्वजनरक्षा ये सद्गुण संपादन नहीं किए उनकी राजसेवा निष्फलही समझना चाहिए ॥ ४८ ॥

What for have they served the kings who have not learnt to cherish authority (or power to command), fame, charity, enjoyment, and the desire of protecting Brahmans and friends?

This stanza is quoted anonymously by Ballalhadaya in his *Sa Uddeshatirah* (सुभाषितावलि) (No. 3229 B S S No XLXI).

(६) — “दान भोग रक्षा सुहृद् ब्राह्मणपालन और ।

कतन चाहत यदि हे सुजन दुपसेरा कर दौर ॥” (रासिक वरि).



यद्वात्रा निजभालपट्टलिखितं स्त्रीर्षः धनं
 धनं तत्प्राप्नोति मरुस्थलेऽपि नितरां मेरौ
 ततो नाधिकम् । तद्धीरो भव वित्तवत्सु कृपणां
 वृत्तिं वृथा मा कृथाः कूपे पश्य पयोनिधावपि
 घटो गृह्णाति तुल्यं जलम् ॥ ४९ ॥ 106464

जो कुछ विधाताने तेरे ललाटमें लिख दिया है वह
 धन तो थोडा या बहुत जो कुछ है मरुस्थलमेंभी तुझ-
 को अवश्य मिल जायगा, परंतु उससे अधिक तुमेरु-
 गिखरपर गमन करने परभी कदापि हाथ नहीं लग
 सकता । इसलिए हे मित्र ! धैर्यका अवलंबन कर और
 धनवानोंके आगे वृथा दीनता मत करे; क्योंकि क्या तू
 नहीं जानता है कि घटको चाहे कूपमें डालो चाहे समु-
 द्रमें डालो उसमें उतनाही जल आसकता है कि जितना
 उसमें समासके ॥ ४९ ॥

Thou art sure to get the quantity of wealth
 whether small or great according to thy preordained
 fortune; and it can never be more nor less no matter
 thou art cast into the mid-st of a sandy desert, or on
 the top of the famous golden mountain, the Meru.
 Thou shouldst therefore be patient and firm so as not
 to humiliate thyself before the wealthy. Can't thou
 see that a pitcher can fetch only the same quantity of
 water without any regard to its being sunk into a
 well or sea?

ॐ — “भुङ्क्ष्व यत्रविवर्जितं हुतमहे हुता च दत्त्वाऽर्थिने
 भाग्यं यद्भुतां तदेव भविता नृणां स्थितेऽपि स्वयम् ।
 सचान्तैरपि सर्वतः क्षितितले नाभावि सलभ्यते
 क्षितौऽप्यम्बुनिधौ किमादकजलं प्रस्य मग्नहति हि ॥ ४३ ॥”
 (दक्षिणामूर्तिमिरचितलंकोक्तिमुक्तानलिः)

त्वमेव चातकाधारोऽसीति केषां न गोचरः ।
किमम्भोदवरास्माकं कार्पण्योक्तिं प्रतीक्षसे ५०

हे मेघराज ! हम चातकोंक आधार तो एकमात्र आपही हैं यह बात संसारमें सब कोई जानते हैं । इस लिए प्रार्थना है कि हमारी करुणासूचक विज्ञप्तिकी प्रतीक्षा न करें और शीघ्रही जलदान देकर हमारा मनो-रथ पूर्ण करें ॥ ५० ॥

भाषार्थ ।

अपने आश्रितजनकी दीनोक्तिकी प्रतीक्षा करना सर्वथा अनुचित है ॥

It is a well-known fact that thou alone art the only support of the *Chātaka*, Why then, oh best of the rain clouds, art thou now waiting to hear our humble requests in order to quench our thirst?

PURPORT. It is no use waiting for the humble entreaties of our dependents

The verse is quoted anonymously in the शार्ङ्गधरपद्धति at No 782

Cf —(a) “एक एव खगो मानो चिर जीवतु चातकः ।

त्रियते वा पिपासाया याचते वा पुरंदरम् ॥ ”

(उत्तरचातकाष्टके । ८).

(b) “सन्ति कृपाः स्फुरद्गृपाः परितः सरित् शुभाः ।

तथाऽपि चातकस्यैकः फलदो जलदोदयः ॥ ”

(सुभाषितावलिः । ६८६).

(c) “पयोद हे बारि ददासि वा न वा त्वदेकचित्तः पुनरेव चातकः ।

वर महत्या त्रियते पिपासया तथाऽपि नान्यस्य करोत्युपासनाम् ॥ ”

(उत्तरचातकाष्टके । ६).

रेरे चातक सावधानमनसा मित्र क्षणं श्रूयता
मम्भोदा बहवो हि सन्ति गगने सर्वे तु नैतादृशाः ।
केचिद्दृष्टिभिरार्द्रयन्ति वसुधां गर्जन्ति केचि
द्वृथा यं यं पश्यसि तस्य तस्य पुरतो मा ब्रूहि
दीनं वचः ॥ ५१ ॥

हे चातक ! सावधान होकर क्षणमात्र हमारे कथनको
श्रवणकर । आकाशमें अनेक प्रकारके मेघ हैं, परंतु संपूर्ण
एकसे नहीं होते । कितनेही तो ऐसे होते हैं कि वर्षासे
सारी पृथ्वीको जलार्द्र कर देते हैं और कितने ऐसेभी
हैं कि वृथा गर्जनामात्र करके हारहजाते हैं । इसलिए हे
मित्र ! तुझको उचित है कि जिस जिस मेघको देखे उस-
उसके आगेही दीनताके वचन मत कहै ॥ ५१ ॥

भाषार्थ ।

मनुष्यको चाहिए कि विनाविचारे चाहे जिसके आगेही
दीनता न करे ॥

Friend Chātaka! please to cease crying for a
moment and carefully listen to my counsel. There
are many clouds in the sky, but all are not alike,
there are some which cover the entire earth with rain,
whereas others thunder only in vain without giving
a single drop of water, thou shouldst therefore be a
little considerate in thy entreaties so as not to cry
so pitiously before every cloud thou see'st

Cf—(१) 'जलकावितरणरहितं प्रकटितघवलितमेघ ।

चातक रटसि वृथा किं जलदं शारद एव ॥”

(सुभाषितरत्नावलि । ६८५)

(६) “वृष्टादस्ते निरलविरलान्वारिविन्मृद्वो गर्जयेक समसतर
पश्य तन्मात्रलाभात् ।

नृच्यन्वोऽप्यतुलमहिमं ह्यभूमिर्न जाने मया दाभ्यां विपुल
हृदयश्चातकं किं नु मेघ ॥ ८४५ ॥” (सुभाषितावलि)

अकरुणत्वमकारणविग्रहः परधने परयोपि
ति च स्पृहा । सुजनबन्धुजनेष्वसहिष्णुता
प्रकृतिसिद्धमिदं हि दुरात्मनाम् ॥ ५२ ॥

किसीपरभी करुणा न करना, बिनाकारण लड़ना,
परधन और परस्त्रीके निमित्त उत्सुक होना, और सजन
और बंधुवर्गकी उन्नतिको न सहना दुष्ट मनुष्योंके लिए
स्वाभाविक बातें हैं ॥ ५२ ॥

Evil persons are naturally inclined to be cruel,
quarrelsome without cause, ardently longing for the
wealth and wife of others, and very envious of the
prosperity of their relatives and friends.

Cf—(a) “अकस्मादेन कुप्यन्ति प्रसीदन्त्यनिमित्तत ।

शीलमेतदसाधूनामथ पारिप्लव यथा ॥ २२५ ॥ ”

(विदुरगीतौ)

(b) “लगत हेतु बिन जोहि दया घट्ये नहिं राखत ।

परकलत्रेसंग मोत अन्यजनधनको ताकत ॥

सुजन बंधुसे बैर करै साधुनको आरत ।

रसिक लेहु पहिचान लोक जिन दुर्जन भाखत ॥ ”

(रसिक वणि)

दुर्जनः परिहर्तव्यो विद्ययाऽलंकृतोऽपि सन् ।
मणिना भूषितः सर्पः किमसौ न भयंकरः५३ ॥

विद्वान् होने परभी दुष्ट मनुष्य तो सर्वथा परित्याग करनेके योग्य है । क्योंकि जैसे मणिधारण करनेसे सर्प का भयंकरपन दूर नहीं होसकता, वैसेही विद्या संपादन करलेनेसे दुर्जनोंकी स्वाभाविक दुष्टताका नाशभी कदापि नहीं होता ॥ ५३ ॥

An evil person though well educated ought always to be avoided by the wise. Is a venomous snake less dreadful than ever on account of its bearing a precious gem in its hood?

Quoted under *Valmiki* (वाल्मीकि) in the *Subhāshitāvali* (मुभाषित-
तालि । ३५५), and under चागन्य in the *Sringadhara-padāvali* (शृङ्ग-
धरपदलि). It is also found in some copies of the *Hitopadesa* (हितोप-
देश) and the *Chāṇakyaśataka* (चागन्यशतक)

Cf—(a) “निष्णातेऽपि च वेदान्ते साधुत्वं नैति दुर्जनः ।

चिरं जलनिधौ मग्नो मैत्राक इव मर्दयम् ॥ ८२ ॥”

(भाभिनीतिलासेऽन्योत्तयुद्धासे)

(b) “दुर्जने कृष्णसर्पे च कुतो विश्वासतः सुखम् ॥ १५४ ॥”

(कयासरित्सागरे शक्तियशोलबके ८ तरे)

(c) “अविनयमुग्रामज्ञानानां शमाय भवन्नपि प्रकृतिकुटिलादिचाम्पासः

खलत्वं विवृद्धये ।

पणिभयभृतामस्तुच्छेदक्षमस्तमसामसौ निषधरफणारजालोको

भयं तु भृशायते ॥” (मुरारेरनर्घताघने । ४१२)

जाड्यं ह्यमिति गण्यते व्रतरुचौ दम्भः शुचौ
कैतवं शूरे निर्घृणता मुनौ विमतिता दैन्यं
प्रियालापिनि । तेजस्विन्यवलितता मुखरता
वक्तव्यशक्तिः स्थिरे तत्को नाम गुणो भवेत्स
गुणिनां यो दुर्जनैर्नांकितः ॥ ५४ ॥

लजावान्को मूर्ख, व्रतोपवासादि करनेवालेको ठग,
पवित्र रहनेवालेको धूर्त, शूरीरको निर्दयी, मौनीको
मतिहीन, प्रियभाषीको दरिद्री, तेजस्वीको अभिमानी,
वक्ता (वचनचतुर) को वाचाल, और धैर्यवान्को
असमर्थ कहनेवाले दुष्ट मनुष्योंने गुणवानोंके कौनसे गुण-
को कलंकित नहीं किया है ॥ ५४ ॥

भावार्थ ।

दुष्ट मनुष्य सत्पुरुषोंके गुणोंको येन केन दपायसे कलंकित
करनाही अपना कर्तव्य समझते हैं ॥ ५४ ॥

The bashful are considered as stupid, the devotee
as hypocrite, the pious as deceitful, the brave as
cruel, the considerate as foolish, the sweet tongued
as poor, the highsouled as proud, the eloquent as
garrulous, and the contented as weak. What qua-
lification of the good is there which is not stig-
matised by the evil?

Quoted under *Bhartrihari* (भट्टहरी) in the *Sahāśhitāra* (सुभाषिता-
वलि) at No 464

Cf—(a) ‘Bad men gave themselves no rest until they have done
their utmost to make others as bad as themselves’
(H S Brown)

(b) “दोषान्वेषणेन मत्सरज्वा नैसर्गिको दुर्महः”

(श्रीकामिभट्टहरे पद्यसंग्रहे).

(c) “दुर्जनविषण्णभीष्टं मृगयति दोषान्गुणेषु विलसत्सु”

(श्रीदृष्टिकोमन्दारमन्दवम्पूः । ८६).

लोभश्चेदगुणेन किं पिशुनता यद्यस्ति किं
पातकैः सत्यं चेत्तपसा च किं शुचि मनो
यद्यस्ति तीर्थेन किम् । सौजन्यं यदि किं
निजैः सुमहिमा यद्यस्ति किं मण्डनैः सद्विद्या
यदि किं धनैरपयशो यद्यस्ति किं मृत्युना ॥५५॥

लोभ होनेपर अवगुणोंका, दुष्टता होनेपर पातकोंका,
सत्य होनेपर तपका, शुद्ध मन होनेपर तीर्थयात्राका, सौज-
न्य होनेपर स्वजनोंका, सुयश होनेपर आभूषणोंका, उत्तम
विद्या होनेपर धनका, और अपयश होनेपर मृत्युका होना
न होना बराबरही है । अर्थात् लोभादिकका होनाही
अवगुणादिक होनेके समान समझना चाहिए ॥ ५५ ॥

Any kind of vice is more than compensated by
avarice, sin by deceit, penance by truth, pilgrimages
by purity of heart, relatives by goodness, ornaments
by fame, wealth by sound learning and death by
disrepute.

This stanza which is quoted anonymously in the *Sirugadhara
paddhati* (शाङ्गधरपद्धति । १५५३) is also found in the *Shatratna*
(षट्त्वन । ६).

For "लोभश्चेदगुणेन किं," cf —

"यशो यशस्विनां शुद्ध श्लाघ्या ये गुणिनां गुणाः ।

लोभः सत्योऽपि तान्दहन्ति धित्रो रूपमिवेष्टितम् ॥" (श्रीभागवते).

For "सुमहिमा यद्यस्ति किं मण्डनैः," cf —

"Good name, in men and women,

Is the immediate jewel of their souls."

(Shakespeare, *Othello*, iii, 2)

शशी दिवसधूसरो गलितयौवना कामिनी
सरो विगतवारिजं मुखमनक्षरं स्वाकृति ।
प्रभुर्धनपरायणः सततदुर्गतःसज्जनो नृपाङ्ग-
णगतः खलो मनसि सप्त शल्यानि मे ॥५६॥

दिवसकालका मलिन चंद्रमा, यौवन चले जानेपर
शिथिल हुई स्त्री, कमल रहित सरोवर, विद्याहीन सुंदर
रूपवान् मुख, कृपण धनवान्, दरिद्री सज्जन और राज-
सभामें प्रविष्ट हुवा दुर्जन ये सातोंही तीक्ष्ण कटंकके
समान मेरे हृदयमें सदा खटका करते हैं ॥ ५६ ॥

My mind is extremely pained at the sight of (1) the moon devoid of all glory in the course of a day, (2) a woman who has lost all charms of youth, (3) a tank without the presence of lotuses, (4) a handsome face without learning, (5) a master anxious to hoard up money, (6) a gentleman harassed with penury, and (7) a courtier disposed to do evil to others.

* The reading स्वाकृति is here adopted from *Rajyoga's Alankāra-saṃgraha* (दृष्यस्वाकृतिरसम्).

This śloka which is quoted under भट्टवृद्धिः in the *Siddhānta-sūtra* (सुभाषितावलि) of Ballaladeva, at No 3452, and anonymously in the *Āṅgīraṇa-sūtra* (वाच्यप्रकाश) of Vamadeva, the *Alankāra-saṃgraha* (अलङ्कारसंग्रहम्) of Puṣyaṇḍī, the *Udāharaṇa-sūtra* (उदाहरण-चंद्रिका) of Vaidyanātha, and the *Kōṣa-sūtra* (वाच्यप्रदीप.) of Govinda, forms the 7th stanza of the *Alankāra-sūtra* (अलङ्कार). It stands under भट्टवृद्धिः in the *Śāstrīya-sūtra* at No 1530.

Cf —“अग्निधेयो भूत्यजनः शठानि मित्राप्यदायकः स्वामी ।
विनयसहिता च भाषा मरुतकशूलानि चत्वारि ॥”

(सुभाषितावलिः).

न कश्चिच्चण्डकोपानामात्मीयो नाम भूभु-
जाम् । होतारमपि जुह्वानं स्पृष्टो दहति पा-
वकः ॥ ५७ ॥

जैसे स्पर्श करनेपर अग्नि अपने आहुति देनेवालेको-
भी तत्काल जलादेती है वैसेही प्रचंड क्रोधवान् राजा-
लोगभी किसीको अपना आत्मीय नहीं समझते ॥५७॥

Kings in their anger have as little regard for
their kinsmen and friends, as fire can be said to
have for those who feed it with sacrificial offerings.

PURPORT. Kings when angry are never to be
trusted by any, not even by their own kith and kin.

Quoted under *Ārttikāra* (भर्तृहारी) in the *Śirugadhara-paddhati*
(गार्द्विषाद्वृत्ति । १३७६), and under the *Panchatantra* (पंचतन्त्र) in the
Saṁskṛtaśāstra (संस्कृतशास्त्रावलि । २७१९). The stanza is found in the
Panchatantra.

CE—(a) “को नाम राज्ञां प्रिय.” (पहले).

(b) “Be guarded with monarchs, for, they are like fire, which
blazes but destroyeth.”

(c) “किं विश्वे त्रिजिह्वस्य भुजमस्येव भुजः ॥ १०९ ॥”

(अनसूयद्रुक्कृतबालभारते शान्तिपर्वणि १ सर्गे).

(d) “राजा मित्रं केन दृष्टं श्रुतं वा” (पंचतन्त्रम् १।१४७).

मौनान्मूकः प्रवचनपटुर्वातुलो जल्पको वा
धृष्टः पार्श्वे वसति च तदा दूरतश्चाप्रगल्भः ।
क्षान्त्या भीरुर्यदि न सहते प्रायशो नाभिजा-
तः सेवाधर्मः परमगहनो योगिनामप्य-
गम्यः ॥ ५८ ॥

सेवाधर्म (पराई चाकरी) अत्यंत कठिन और बड़े
बड़े योगिराजोंकेभी अगम्य है । क्योंकि सेवकके कम
बोलनेपर मूक होनेका, वचनचतुर होनेपर वाचाल
और लवार होनेका, अतिनिकट रहनेपर ढीठ होनेका,
दूर रहनेपर लजालु होनेका, सहनशील होनेपर डरपोक
होनेका और असहनशील होनेपर नीचजाति होनेका
कलंक सदैव लगाया जाता है ॥ ५८ ॥

The servant if keeping quiet is soon nicknamed
as dumb, if eloquent he is accused of being talkative,
if keeping too near to his master he is charged with
impudence, if remaining at a distance he is blamed of
bashfulness, if forbearing he is thought to be timid,
and if bold so as not to bear without a murmur the
admonitions of his master he is sure to be stigmatised
as a low born fellow. We should therefore bear in
mind that the art of serving another is extremely
difficult being simply incomprehensible even by
learned philosophers.

The last line is also found in the Hitopadeśa (हितोपदेश) Verse 147,
Book II, and the Panchatantra I 225

Cf — “क्षान्त्या भीरुः क्षीयत्युक्तौ मूर्खः सेवकमुच्यते ।

रूपवांश्च भोजारः सेवाधर्मोऽतिदुर्गमः ॥”

(समयोचितपद्यमालिका)

उद्भासिताखिलखलस्य विशृंखलस्य प्राग्जात-
विस्तृतनिजाधमकर्मवृत्तेः । दैवादवाप्तविभव
स्य गुणद्विषोऽस्य नीचस्य गोचरगतेः सुख-
माप्यते कैः ॥ ५९ ॥

अनेक अवगुणोंकी खान, मर्यादरहित, पूर्वजन्मके
कुकर्म वश विस्तृतदुराचारी, दैवकृपासे ऐश्वर्य पानेवाले
और गुणद्वेषी दुष्ट मनुष्यके दृष्टिपथमें रहकर कोईभी
मनुष्य कुछ सुख नहीं पासकता ॥ ५९ ॥

भावार्थ ।

नीच जनकी सेवा कदापि सुखदायक नहीं होती ॥

No one can ever live with the least convenience
and comfort in the service (lit sight) of a wicked
person who has (1) proved himself to be the fruitful
source of all evils, (2) set himself quite free from
the bonds of morality, (3) added a great deal to the
store of vices done in his previous existence, (4) found
himself, by a special grace of good fortune, in a sud-
den turn of affluent circumstances and (5) given
various proofs of his bitter hatred of all kinds of
merits.

PURPORT None can ever be happy in the ser-
vice of an evil person

Get tel anonymous ly in the *Sabhashtamite* (सुभाषितावलि), at
No 444

For the point of the stanza of —

“The low born wretch,

That from his mean degree rises at once

To unexpected riches, treats his slaves

With barbarous and unbounded insolence”

(The Plays of Aeschylus, p. 157).

आरम्भगुर्वी क्षयिणी क्रमेण लघ्वी पुरा वृद्धि
मती च पश्चात् । दिनस्य पूर्वार्द्धपरार्द्धभिन्ना
छायेव मैत्री खलमज्जनानाम् ॥ ६० ॥

दुर्जनों की मित्रता दिनके पूर्वार्धकी छायाके समान प्रारंभमें बड़ीऔर क्रिष्कमशः क्षयी होतीहै, परंतु सत्पुरुषों की मैत्री दिनके उत्तरार्द्धकी छायाके समान प्रारंभमें कम और फिर क्रमक्रमसे वृद्ध होनेवाली हुवा करतीहै ६०

The friendship of the wicked and the good is just like the changing shadow of the first and second halves of a day ; for, in the former case it gradually diminishes from much to little, whereas in the latter it grows from little to much

CL—(a) “खलसस्य प्राङ्मधुर वयोऽन्तराले निदाघदिनमन्ते ।

एकादिमध्यपरिणति रमणीया साधुजनमैत्री ॥ १९३ ॥”

(गोवर्धनस्यार्यासप्तशती)

(b) “उत्तममध्यमनिकृष्टजनेषु मैत्री यश्चिच्छासु सिद्धतासु जलेषु
रेखा” (सरस्वतचंद्रिका Vol I, १० 5)

(c) “मारमतोऽतिविपुल भृशवृक्षमन्ते विभेदवृन्मलिनम् ।

महिषविषाण मिवावृजु परव भयद खलप्रेम ॥”

(सुभाषितावलिः)

मृगमीनसज्जनानां तृणजलसन्तोष विहितवृ-
त्तीनाम् । लुब्धकधीवरपिशुना निष्कारणवै-
रिणो जगति ॥ ६१ ॥

क्रमपूर्वक तृण, जल, और संतोष पर अपने
जीवन का निर्वाह करने वाले मृग, मत्स्य और सज्जनो
से व्याध, धीवर, और दुर्जन निष्कारणही वैरभाव
रखते हैं ॥ ६१ ॥

Though the deer, the fish and the good are
respectively maintaining their peaceful lives by living
upon grass, water, and contentment, yet the hunts-
man, the fisher, and the bad (literally, cheat) are
enemical to them without having any cause whatever
for it

Quoted under Bhartrihari (भट्टहरि) in the Subhāṣaṭī (सुभाषि-
तावलि) at No 422 and anonymously in the Kavyānusāsan (काव्यानु-
शासन) of Vāgbhatta. The verse also stands in the Śaktavali
(सूक्तावलि)

वाञ्छासजनसङ्गमे परगुणे प्रीतिगुरौ नम्रता
 विद्यायांव्यसनंस्वयोषितिरतिर्लोकापवादाद्
 यम् । भक्तिः शूलिनिशक्तिरात्मदमने संसर्गमु
 क्तिःस्रलेयेष्वेतेनिवसन्ति निर्मलगुणास्तेभ्योन
 रेभ्योनमः ॥ ६२ ॥

सज्जनों से मिलने की अभिलाषा दूसरोंके गुणों में प्रीति, गुरुजनों के आगे नम्रता, विद्या का व्यसन, निज श्री में रति, लोकापवाद का भय, शिवजीकी भक्ति, इंद्रियदमनकी सामर्थ्य और दुर्जनों की संगति का पूर्ण परित्याग, ये सद्गुण जिन सत्पुरुषों में विद्यमान हैं उनके अर्थ नमस्कार है ॥ ६२ ॥

Bow to those good persons who are masters of the following merits viz. (1) to be anxious of mixing with gentlemen, (2) to be fond of good attributes in others, (3) to be humble before the elders, (4) to be ardently in love of knowledge, (5) to be satisfied with the enjoyment of their lawful wives, (6) to be afraid of getting a bad name in the world, (7) to be in sincere devotion of Shiva, (8) to be able to control their senses, and (9) to avoid the company of the bad !

This stanza which is quoted anonymously in the *Subhāṣitāvalī* (सुभाषितावलि), at No 2944 is also found in the *Mahānīlaka* (महा-नाटक) and the *Saptaratra* (सप्तरत्र).

विपदि धैर्यमथा भ्युदयेक्षमा, सदसि वाक्प-
दुता युधि विक्रमः । यशसि चाभिरुचिव्य-
सनं श्रुतौ, प्रकृतिसिद्धमिदं हि महात्म-
नाम् ॥ ६३ ॥

विपत्ति काल में धैर्य, ऐश्वर्य के समय में क्षमा, सभा में
वचन चातुरी, युद्ध में पराक्रम, सुयश में प्रीति और
शास्त्र में व्यसन, महात्माओं के स्वाभाविकलक्षण हैं ॥६३॥

Fortitude in adversity, humbleness in prosperity,
eloquence in council, bravery in war, strong desire
for fame, and warm attachment to Śāstraic learning,
are the natural attributes of noble minded (great-
minded) persons

The *Śārngadhara-paddhati* (शार्ङ्गधरपद्धतिः । २०९) quotes it under
Bhartrihari (भरद्वाज), and the *Subhāṣitāvalī* (सुभाषितावलि. । २६७)
under *Mendhaka* (मेण्डक) The sloka is also found in the *Hitopadeśa*
(हितोपदेशः । ११२४)

For the idea of the 1st line, cf.—

“To hold on with fortitude in one condition and solmety in the
other is a proof of a great soul ” (The Meditations of Mar-
cus Aurelius, p 17)

प्रदानं प्रच्छन्नं गृहमुपगते सम्भ्रमाविधिः, प्रियं
कृत्वा मौनं सदसि कथनं चाप्युपकृतेः ।
अनुत्सेको लक्ष्म्या निरभिभवसाराः परकथाः
सतां केनोद्दिष्टं विषम ममिधारात्रतमिदम् ६४

गुप्तरीति का दान, घर जाए का सत्कार, पराया हित
साधन करके मौन धारणकरना, दूसरे के किए हुए उप-
कारका सभामें प्रकाश करना, लक्ष्मी का निरभिमान,
और निंदारहित परकथा का संकीर्तन, ये उत्तमोत्तम
गुण सत्पुरुषोंमें स्वभावही से सिद्ध होते हैं, किसीके
सिखाए हुए नहीं होते ॥ ६४ ॥

Who has ever taught the good (1) to conceal their charity from the public, (2) to show due respect and hospitality to their guests, (3) to make no mention of the favours they have done to others, (4) to disclose to the world at large the obligations in which they have been placed by their fellowmen, (5, to feel no sort of pride in their being rich, and (6) to talk respectfully of others ?

PURPORT The aforesaid *Avidhārā* (महिधारा) now is quite natural with the good and virtuous.

Quoted anonymously in the *Sabbāsaṃyutta* (सुभाषितसंग्रहः । २८१). and the *Kuralayānanda* (कुवलयानन्द)

For "प्रदानं प्रच्छन्नं" cf.—

"Let your charitable gifts be anonymous gifts."

For the 2nd line of the stanza, cf.— (Alexander Dumas).

"He who has received a kindness should remember it for ever, and he who has conferred it should instantly forget it, if the former would bear the character of a good man, and the latter avoid that of a paltry spirit." (The Oration of Demosthenes upon the crown).

करे श्लाघ्य सत्यागः शिरसि गुरुपाद प्रणमि
ता, मुखे सत्या वाणी विजयि भुजयोर्वीर्यं
मतुलम् । हृदि स्वच्छा वृत्तिः श्रुतमधिगतं
च श्रवणयो, विनाऽप्यैश्वर्येण प्रकृतिमहतां
मण्डनमिदम् ॥ ६५ ॥

स्वाभाविक महत्पुरुषों के हाथ दानसे, मस्तक गुरुच-
रणारविंदोंमें प्रणति करनेसे, मुख सत्यभाषणसे, विजय-
शील भुजबंध असामान्य पराक्रमसे, हृदय शुद्धवृत्तिसे,
और कान शास्त्र श्रवणकरनेसे ऐश्वर्य के बिनाही अत्यंत
शोभाको प्राप्त होते हैं ॥ ६५ ॥

Without any regard to wealth, the hands of the
good are naturally adorned by due charity, the heads
by obedient bow to their elders, the mouths by
speaking out truth, the ears by hearing the Śāstras,
the victorious arms by matchless valour, and their
hearts by good moral character.

Cf.— “हस्तस्य मूर्ध्नि दानं सत्यं कंठस्य मूर्ध्नि ।

श्रोत्रस्य मूर्ध्नि शास्त्रं भूषणे किं प्रयोजनम् ” (सुभाषितरत्न-

भाण्डागारे ५८ । २९९)

सम्पत्सु महतां चित्तं, भवत्युत्पलको मल-
म् । आपत्सु च महाशैल—शिल्पसंघात कर्क-
शम् ॥ ६६ ॥

समृद्धिके समयमें महत्पुरुषों का चित्त कमल के समान
कोमल होजाता है, परंतु आपत्तिकालमें वही चित्त
महान् पर्वत शिलाके समान कठोरपन धारण करले
ताहै ॥ ६६ ॥

In prosperity the heart of the great becomes as
tender as a lotusflower, whereas in adversity it as-
sumes the adamantine hardness of a mountain slab.

Quoted under *Bhartṛhari* (भर्तृहरि) in the *Subhāṣitaratnā*
(सुभाषितावलि), at No 200

Cf—(a) “सम्पत्तौ कोमलं चित्तं साधो रापदि कर्कशम् ।

सुकुमार मधौ पत्रं तरो स्यात्कठिनं शुचौ ॥ ३७ ॥

(कुसुमदेवस्य दृष्टान्तशतकम्)

(b) ‘It is the part of a great mind to be temperate in prosperity,
resolute in adversity’ (Seneca)

For the latter half of the stanza, Cf—

“पतिते व्यसने देवादारुणे दारुणात्मनि ।

सर्वमयति वज्रेण धैर्यं हि महतां मनः ॥” (अनर्घराघवे)

सन्तप्तायसि संस्थितस्य पयसो नामापि न
ज्ञायते, मुक्ताकारतया तदेव नलिनीपत्रस्थि
तं गजते । स्वात्यां सागराशुक्तिमध्यपतितं
तन्मौक्तिकं जायते, प्रायेणाधममध्यमोत्तम-
गुणः संसर्गतो जायते ॥ ६७ ॥

जैसे तपे लोहे पर पड़े वृष्टि के जलका तो नाम निशा-
नभी नहीं रहता और कमलकेपत्र पर पड़ा हुआ वही
जलबिन्दु मोतीके समान दृष्टि आनेलगताहै और वही
जलबिन्दु स्वातिनक्षत्र में सागरशुक्तिके मुखमें पड़ने से
साक्षात् ही मोती बनजाताहै वैसे ही अधम मध्यम और
उत्तम गुणभी संसारमें प्रायः संसर्गसेही उत्पन्न होते हैं॥६७॥

A rain-drop if thrown upon a red-hot iron is even deprived of its own existence, whereas if it happens to fall upon the leaf of a lotus plant it soon assumes the appearance of a beautiful pearl, and the same is again turned into a real pearl if it chances to drop into the mouth of a seashell in the auspicious time of the Swati star. It is therefore to be inferred that the bad, mediocre, and good attributes of a thing are always to be traced to the company it keeps.

The verse stands in the Panchatantra (पंचतन्त्र । ३ । २५ • ॥), and is quoted from that work by शार्ङ्गधर at No 330

Cf—(a) “पुण्य स्वादिजल सरित्सुपतित मुक्ताम् मुक्ताजल वर्षर कदली
दलेषु गरल ध्याले स्थले वदम् ।

क्षीर क्षीरनिघो तदम्बुपतित क्षारोदकं सागरे इच्छादानपरोप-

कारकरण पात्रानुसार फलम्” (सुभाषितरत्नभाण्डागारे)

(b) “Would you judge a man ? find out who his friends are”
(Fenelon)

(c) “If I touch my hand to a board there is only a blunt sound, but if I touch it to the key of an instrument there is a musical sound. And the effect produced upon a person by that which he comes in contact depends upon what there is to be touched”
(H W Beecher)

(d) “A man is known by the company he keeps”

(N V Bapat's Beauties of English literature)

(e) There is a Spanish proverb which says

“Tell me who you live with and I will tell you who you are

यः प्रीणयेत्सुचरितैः पितरं स पुत्रो, यद्भर्तु
रेव हितमिच्छति तत्कलत्रम् । तन्मित्रमाप-
दि सुखे च समक्रियंय, देतत्रयं जगति पुण्य
कृतो लभन्ते ॥ ६८ ॥

अपने सुचारित्रसे पिता को प्रसन्न करे वही पुत्र, भर्तारके
आज्ञावर्ती रहकर उसकाहित साधन करे वही स्त्री,
और आपत्तिकाल तथा सुखावसरमें समान वर्ताव करे
वही मित्र समझना चाहिये परंतु इन तीनों का लाभ
संसारमें विरले पुण्यवानोंकोही प्राप्त होता है ॥ ६८ ॥

The name of a son is only deserved by him who pleases his father by his good actions, that of a wife by her who is entirely bent on looking after the welfare of her husband, and that of a friend by him who is equally sincere in adversity and prosperity, but the enjoyment of these three gifts (i. e. an obedient son, a loving wife, and a sincere friend) is only granted to virtuous persons

Quoted anonymously in the *Sulbasūtrāval* (सुभाषितवर्णिका) at १०-२७-२७

CL—"स सुहृद्व्यसने य स्यात्सपुत्रो यस्तु भक्तिमान् ।

सभृत्यो यो विधेयः सा भार्या यत्र निवृत्तिः ॥ (पञ्चतन्त्रम् ११।३३७)

For the 2nd line Cf—(c) "जा भक्तिभक्ता धम्मेवचित्ता ।

सा होइगारी धन्यापिआरी ॥"

(भारतपिङ्गलसूत्रे द्वितीयपरिच्छेदे । ३७)

(b) "या सौन्दर्यगुणान्विता पतिरक्ता सा कामिनी कामिनी "

(भवभूतिकृतगुणरत्नम् ११०)

For the 1st line Cf—"कोऽप्य पुत्रेण जातन यो न विद्वान्न भक्तिमान्"

(पञ्चतन्त्रम् १।१।४।)

For the 3rd line Cf—(a) "A friend in need is a friend indeed

(b) "Be the same to your friends in prosperity and adversity

(Periander G T)

एको देवः केशवो वा शिवो वा, ह्येकं मित्रं
भूपति र्वा यति र्वा ॥ एको वासः पत्तने वा
वने वा, ह्येका भार्या सुन्दरी वा दरी वा ॥६९॥

इस संसारमें मनुष्यकी आराधनाके निमित्त यातो विष्णु भगवानही हैं और या शिव, मित्रताके अर्थ यातो राजाही है या यति, निवास के लिये यातो नगरही है या वन, और विलासके हेतु यातो सुंदर स्त्रीही है और या पर्वतकी गुफा ॥ ६९ ॥

भावार्थ

जैसे प्रवृत्ति मार्ग में गमन करनेवालेके इष्टदेव विष्णु, मित्र राजा, निवास नगर, और स्त्री सुंदररूपवतीहोते हैं, वैसेही निवृत्ति मार्ग में गमनकरनेवाले के इष्टदेव शिव, मित्र यति, निवास वन, और भार्या पर्वतकी कंदरा समझना चाहिये ॥ ७० ॥

A wise man should worship either Vishnu or Shiva ; make friends with a king or a hermit ; inhabit a town or a forest ; and seek the company of a handsome wife or a mountain den

PURPORT A man should either enjoy the world or give it up altogether In the former case, he should worship Vishnu, befriend a king, inhabit a town, and marry a handsome woman ; whereas in the latter, he should worship Śiva, befriend a hermit retire to forest, and live in a mountain cave

Or—“एको नेता क्षत्रियो वा द्विजोवा एका भार्या यशजा वा प्रियवा ।

एका विद्याध्यात्मिकी वा ब्रयी वा एकमित्र भूपतिर्वा यतिर्वा ॥”

(सरस्वतीकण्ठाभरणम् । २ परिच्छेद)

Mark that the 4th charana of this verse exactly corresponds with the 2nd charana of our text

नम्रत्वेनोन्नमन्तः परगुणकथनैः स्वान्गुणा
 न्व्यापयन्तः, स्वार्थान्सम्पादयन्तो वितत
 पृथुतरारम्भयत्नाः परार्थे । क्षान्त्यैवाऽक्षेपरू
 क्षाक्षरमुखरमुखान्दुर्मुखान्दूषयन्तः, सन्तः सा-
 श्वर्यचर्या जगति बहुमताः कस्य नाभ्यर्च
 नीयाः ॥ ७० ॥

नम्रतासे उन्नतहोने वाले, परपुरुषों के गुणानुवादसे
 निजगुणकी प्रसिद्धि करने वाले, परहितसाधनमें दत्तचि-
 त्तहोकर स्वार्थ संपादन करने वाले, निदायुक्त कुवचन
 बोलनेवाले दुष्ट पुरुषों के मुखको अपनी असाधारण
 क्षान्तिसे कलकित करने वाले, आश्चर्यजनक आचरणोंसे
 विभूषित और जगत्के माननीय सन्तजन किसमनुष्यके
 पूजन योग्य नहीं होते ? ॥ ७० ॥

Where are they who do not worship the won-
 derful virtues of the good that prove their greatness
 by humility, disclose their merits by dwelling at
 large upon the qualifications of others, achieve their
 ends by helping the undertakings of their fellowmen,
 and throw back the blame entirely upon the shoul-
 ders of their detracting enemies with a patient heart?

Quoted anonymously in the *S Husl laral* (सुभाषितागले) at
 No 286

Cf—(a) “सौजन्यामृतसिन्धु परहितप्रारब्धयोरव्रता
 वाचाला पर्यर्णने निजगुणालापे च मौनव्रता
 आपत्त्यप्यभिरुतरीर्यनिचया सपत्न्यनुत्तविनो
 माभुस्त्वलम्बनिर्मितमित्रालातता सज्जना ॥ ”

(सुभाषितरत्नभाण्डागारे ७९ । २१)

For the first line Cf— गुणा न गृह्यन्ते मुजेना न निर्वृति, प्रयाति दोषान
 वदन् दुजन ’ ७ (धारनादिपणात चन्द्रमन्त्रचरिते १ सर्गे)

For the 2nd line of the stanza Cf— In taking revenge a man is
 but even with his enemy but a pass goes over he is superior for it
 is a prince's part to pardon ”



भवन्ति नम्रा स्तरवः फलोद्गमे नवाम्बुभिः
भूरि विलम्बिनो घनाः । अनुद्धताः सत्पुरुषाः
समृद्धिभिः, स्वभाव एवैष परोपकारिणाम् ॥७१॥

जैसे फल आने के समय वृक्षोंके की ओर झुकजाते हैं, और वर्षाके जलसे भरे हुए नवीन मेघभी पृथ्वीपर झूमने लगते हैं वैसे ही सत्पुरुषभी समृद्धि के समय नम्रताही प्रगट करतेहैं। इससे प्रत्यक्षहै कि नम्रता धारण करना परोपकारी जनों का स्वाभाविक लक्षणहै ॥७१॥

As trees bend downwards at fruiting season,
and new clouds lower to earth when carrying rain,
so good men, instead of being proud of their afflu-
ence, naturally become meek and humble in pros-
perity. Humility is quite natural with the bene-
volent.

"The identical stanza occurs in the *Sakuntalā* (शकुन्तला)"
(K T Telang)

Cf—(a) "अप्यनागजिता. स्वेन फलभारेण सनताः ।

अर्भकैरपि गृह्यन्ते साधुसतानशाखिनः ॥ २ ॥"

(येङ्कटनाथस्यसुभाषितनीति)

(b) फलसंपत्तीअ समोणाआई नुह्नाई फलविपत्तीए ।

(त्या) (पयतानि) (नि) (त्या)

द्विअआई सुपुसिआण महातरूण व सिहराई ॥ ८२ ॥

(इदयानि) (रुषाणी) (णा मिय) (शिद्धराणि)

(सातवाहनस्य गायामस्तशर्त्ता ३ शतकम्)

श्रोत्रं श्रुतेनैव न कुण्डलेन, दानेन पाणिर्न तु
कंकणेन । विभाति कायः करुणापराणां,
परोपकारैर्न तु चन्दनेन ॥ ७२ ॥

करुणापरायण सत्पुरुषोंके कानोंकी शोभा शास्त्र
श्रवण करने से होती है कुंडल धारण करनेसे नहीं होती,
हाथोंकी शोभा दान देनेसे होती है कंकन पहननेसे नहीं
होती, और इसही प्रकार उनके देहकी शोभाभी परोप-
कारकरने से होती है चंदनादि के लेपकरनेसे नहीं
होती ॥ ७२ ॥

The body of those who are bent on sympathis-
ing with the misery of others is rendered beautiful
by the performance of good to others and not by the
application of sandal powder; the ears by hearing
the Śastras and not by the wearing of rings; and
the hands by giving in charity to the needy and not
by adorning them with a pair of bracelets.

Cf — “ परोपकाराय फलन्ति वृक्षाः

परोपकाराय बहन्ति नद्यः ।

परोपकाराय दुहन्ति गव्यः

परोपकारार्थमिदं शरीरम् ”

(सुभाषितरत्नमाण्डगारः १०६।११)

पापा निवारयति योजयते हिताय, गुह्यानि
गूहति गुणान्प्रकटी करोति । आपद्रुतं च
न जहाति ददाति काले, सन्मित्रलक्षणमिदं
प्रवदन्ति सन्तः ॥ ७३ ॥

अपने मित्र को पाप कर्मसे बचाना, उसके हितयुक्त
काममें नियुक्तकरना, उसकी गुह्य बातों (अवगुणों) को
गुप्त रखना, उसके गुणों को प्रगट करना और आपत्ति
काल में उसका परित्याग न करके यथोचित सहाय देना,
ये सब सत्पुरुषों के कहे हुए सन्मित्र के लक्षण हैं ॥ ७३ ॥

To keep off sin, to direct towards good, to con-
ceal weaknesses, to proclaim merits, to help in adver-
sity, and to give pecuniary assistance when neces-
sary are the characteristic marks of a true and sin-
cere friend as mentioned by the wise

The stanza is also found in some copies of the
Hitōpadēśa (हितोपदेश)

Cf—(a) “दूरी करोति कुमांत विमली करोति
चेत शिरतन मध सुदुकी करोति ।
भूतेषु किंच कर्णा बहुलीकरोति
सगः सतः त्रिमुन मङ्गल मातनोति” (रसगङ्गाधरे)

(b)—“Of all felicities the most charming is that of firm and
gentle friendship It sweetens all our cares, dispels our sorrows, and
counsels us in all extremities” (Seneca.)

(c)—“To assist a fallen friend is instinctive with noble natures.”
(Beattie)

पद्माकरं दिनकरो विकचीकरोति, चन्द्रो
विकाशयति कैरवचक्रवालम् । नाभ्यर्थितो
जलधरोऽपि जलं ददाति, सन्तः स्वयं परहितेषु
कृताभियोगाः ॥ ७४ ॥

जैसे सूर्य कमल को खिलाता है, चंद्रमा कुमुद समूह
को विकसित करता है और बिनायाचना किए ही मेघ-
पृथ्वीपर जल की वर्षा करते हैं वैसे ही सन्तजन भी परो-
पकार करने के लिए स्वयमेव कटिबद्ध रहते हैं ॥ ७४ ॥

As the sun expands the petals of the lotus flowers, the moon blossoms the night lilies, and the rain cloud waters the whole world, all out of their own free will, so good men naturally help the interests of others without the slightest request being ever made to their liberal hearts

Cf.—(a) ‘As the sun does not wait for prayers and incantations to be induced to rise, but immediately shines, and is saluted by all so do you also not wait for clappings of hands and shout and praise to be induced to do good but be a doer of good voluntarily and you will be beloved as much as the sun.’ (Epictetus)

(b) “सत्पुरुषः खलु शितावरणैरामदमानन्दयन्त्रिखिललोकं मनुक्तं एवा
आराधितं कस्य केन कौरे रुद रे—रिन्दु रिकासयति
कैरणिक्कुलानि । ७३ ।” (भामिनीभिरासे अन्योत्तयुक्तासे)

एके सत्पुरुषाः परार्थघटकाः स्वार्थं परित्य-
ज्य ये, सामान्यास्तु परार्थं मुद्यमभृतः स्वा-
र्थाविरोधेन ये । तेऽपी मानुपराक्षसाः पर-
हितं स्वार्थाय विघ्नन्ति ये, ये निघ्नन्ति निर-
र्थकं परहितं तेके न जानीमहे ॥ ७५ ॥

जो मनुष्य स्वार्थका परित्याग करके परहित करते हैं वह निस्संदेह सत्पुरुष हैं, जो स्वार्थ की हानि न होने पर ही परोपकार कर सकते हैं वह साधारण पुरुष हैं और जो स्वार्थ के निमित्त परहित में विघ्न डालते हैं वह मनुष्यरूपी राक्षस हैं । परन्तु जो मनुष्य निरर्थक ही पर-
हित में हानि पहुँचाते हैं उनकी गणना किस श्रेणीमें होना चाहिए सो हम नहीं कह सकते ॥ ७५ ॥

Virtuous persons sacrifice their own interests for the good of others, whereas ordinary men are inclined to benevolent acts when they do not clash their personal good. Wicked persons (literally human demons) ruin the prospects of others in the hope of selfinterest, but what are they who trouble others without any advantage to themselves is not known to me

Quoted under (भर्तृही) in the (शार्ङ्गधरपद्धति) at No. 465

Cf—(a) To do an ill action is base to do a good one which involves you in no danger is nothing more than common but it is the property of a truly good man to do great and good things though he risks every thing by it (Mauris us)

(b) “सो जग जगमउ सो गुणमन्तउ जे कर पाउअकार हसन्तउ ।
जो, पुन, परअज्जर विरहसु साहु गणगि, विण, पवइ पसइ । १५६ ।” (प्रह-
ल्लविजय २ पच्छेदे)

(c) “परार्थप्रतिपत्ताहि नेहते स्वार्थं मुत्तमा । १२ ।” (कथासरि-
त्सागरे पचलबके २ तरारे)

(d) “self-sacrifice for the sak of others is always divine”
(Pomponia)

क्षीरेणात्मगतोदकाय हि गुणा दत्ताः पुरातेऽ
 खिलाः, क्षीरे ताप मवेक्ष्य तेन पयसा स्वात्मा
 कृशानौ हुतः । गन्तुं पावकं मुन्मनस्तदभव
 दृष्ट्वा तु मित्रापदं, युक्तं तेन जलेन शाम्यति
 सतां मैत्री पुनस्त्वीदृशी ॥ ७६ ॥

पानी के दुग्धमें मिलते ही दुग्ध ने अपने सब गुण
 पानी को दे दिये । इस ही हेतु दुग्ध का संताप देख
 कर पानी भी अपनी आत्मा को अग्निमें हवन करने लगा ॥
 निज मित्र जलकी यह विपत्ति देख दुग्ध मनमलीन
 हुवा और अग्नि में पड़कर आत्मनाश करने लगा । इस
 उफनते हुए दुग्धकी फिर उसही जलके प्रोक्षण से शान्ति
 हुई । सत्पुरुषों की मित्रता ऐसी ही होती है ॥ ७६ ॥

When water was mixed with milk, the latter
 gave all its qualities to it. Consequently when
 water saw the distress of milk it began to burn itself.
 The sight of its friend's calamity much agitated milk
 and it went out of the pot to destroy itself on the
 burning ember. At this stage water came to its help
 and the milk soon became calm and cool. The fr-
 endship of the good is just like it.

For the general drift of the stanza, compare the noble lines of
 Dryden

I had a friend that lov'd me,
 I was his soul, he liv'd not but in me;
 We were so close within each other's breasts,
 The rivets were not found that join'd us fast
 That does not reach us yet we were so mix'd,
 As meeting streams both to ourselves were lost
 We were one mass, we could not give or take,
 But from the same for he was I, I He."

(John Dryden)

इतः स्वपिति केशवःकुलमित स्तदीय द्विपा-
मितश्च शरणार्थिनः शिखरिणां गणाः शरते ।
इतोऽपि वडवानलः सहसमस्त संवर्तकै-
रहो विततमूर्जितं भरसहं च सिन्धोर्वपुः॥७७॥

अहो ! समुद्रकी सहनशीलता और उदारताभी कैसी
आश्चर्यजनक और विचित्र है कि जिसके अन्तर्गत
एक स्थानमें शेषशायी विष्णु भगवान् शयन करते हैं
और दूसरे में उनके शत्रुगण दानवों का परिवार
वर्तमान है । यहाँपर इंद्रवज्रसे पक्षच्छेदन होनेके भयसे
शरणआए हुए पर्वत शयन करतेहैं और वहाँ पर प्रलयो-
त्पादक अग्निसमूह के सहित वडवानल विद्यमानहै ७७

भावार्थ

महाजन सबके आश्रयभूत होतेहैं ।

The vastness, strength, and power of endurance
of the ocean are truly wonderful as evidenced
by the following fact Here in one place, sleeps into its
bosom the god *Keshava*, and there in another are seen
the entire family of the demons, the hereditary enemies
of His race, here under its hospitable roof are lying
the refugee mountains who have sought its shelter
from the fear of Indra's thunderbolt, and there again
we find the *Badaucā* fire together with *Sambartaka*
the fires of universal destruction

PURPORT

The great and good shelter all

Quoted under Bhārtihari (भट्टहरी) in the *Barnagadīaropaddhāti*
(शाङ्गधरपद्धति १ १०९३) and anonymously in the *Sadhaskharāti*
(सुभाषितावलि १ ८८६) The verse is also found in the सरस्वतीकटा-
भरण (चतुर्थपरिच्छेद)

Cf.—“मैत्राक्षदिभिर्वादिभिर्मघरात सत्रस्य यत्रास्यते
चण्डार्चिर्मगवानुदीति च यतो यत्रास्तमभ्योति च ।
इतोऽपि निरीय यस्य जगता कुक्ष्येवदेशे पति-
र्गम्भीरार्थश्रयमस्य कस्तुल्यितु वारानिघेर्हति ” (सुभाषितावलि.)

तृष्णां छिन्धि भजक्षमां जहि मदं पापेरति
 मा कृथाः, सत्यं ब्रह्मनुयाहि साधुपदवीं सेवस्व
 विद्वज्जनान् । मान्यान्मानय विद्विषोऽप्यनु-
 नय प्रच्छादय स्वान्गुणा, कीर्तिं पालय
 दुःखिते कुरु दया मेतत्सतां लक्षणम् ॥ ७८ ॥

तृष्णाका छेदन कर, क्षमा का अवलंबनकर, अभिमान
 का त्यागकर, पापकर्ममें प्रीति मतरख, सत्यका भाषण
 कर, साधुजनों का अनुसरण कर, पंडितों की सेवाकर,
 मान्यजनों का समादर कर, शत्रुगणों कोभी प्रसन्न कर
 निजगुणों की प्रशस्ति मतकर, सुयशका पालनकर और
 दीन दुःखित मनुष्यों पर दयाकर । ये सब सत्पुरुषोंके
 लक्षणहैं ॥ ७८ ॥

To curtail the desires, to be forgiving to the fault-
 y, to give up conceit, to dislike crime, to tell the
 truth, to walk on the right path, to serve the learned,
 to respect the honourable, to please even the
 enemies, to conceal one's merits, to be careful of fame,
 and to sympathise with the miserable, are the charac-
 teristic qualities of the good.

७८—साधु वही जिनके क्षमा, दया कीर्ति सब प्रीति न

मान पाप तृष्णा रहित, विद्यारसिक मुनीति ॥

(रासिक कवि)

मनासि वचासि काये पुण्यपीयूषपूर्णं त्रिभुवन
मुपकारश्रेणिभिः पूरयन्तः । परगुणपरमाणू
न्पर्वतीकृत्य नित्यं, निजहृदि विकसन्तः
सन्ति सन्तः कियन्तः ॥ ७९ ॥

मनसे वचनसे और कायासे सदा अमृतवर्षाकरनेवाले,
छगातारउपकारसे त्रिभुवनको पूर्णकरनेवाले, और पर-
माणु मात्र दूसरे के गुणों को पर्वताकार विस्तृतमानकर
शुद्धान्तःकरणसे प्रफुल्लित होनेवाले संत जन इस संसार
में बिरले ही होते हैं ॥ ७९ ॥

There are only a few of such good persons as
being full of the nectar of virtue can be equally candid
in their hearts, word, and deeds, can please the
three worlds by doing incessant good to others,
and can by extolling a particle of meritorious quali-
fications in their fellowmen, feel a consummate
amount of happiness in their heart of hearts

cf (a) “ वदनं कृतदत्तदनं रुदः हृदयं सुधासुचो वाच ।

करः प्रोपकरोप देवां केषां न ते दद्यात् (मुभाषितरत्नभाण्डागार
७९।९०)

(b) “ भुवनान्पुनःकारणं श्रेणिभिः मीनयन्ति ते ” २८ (श्रीकृष्ण कवे
मन्दारमन्दवधम्)

(c) “ यथाचित्तं तथा वाचो यथा वाचस्तथा क्रिया ।

चित्ते वाचि क्रियायां च साधूनामेकरूपता ” (मुभाषितरत्नभा-
ण्डागार ६९।३७)

किं तेन हेम गिरिणा रजताद्रिणा वा, यत्राश्रि-
ताश्च तरवस्तरवस्त एव । मन्यामहे मलय
मेव यदाश्रयेण, कङ्कोलनिम्बकुटजान्यपि
चन्दनानि ॥ ८० ॥

सुमेरु के सुवर्ण रूप और कैलासके रजतमय होनेसे संसार को किसी प्रकारका लाभ नहीं, क्योंकि इनके ऊपर उगने वाले वृक्ष अन्यान्यवृक्षों के समानही बने रहते हैं। हमारी समझमें तो मलयाचलही धन्य है कि जिसके आश्रयसे कङ्कोल निम्ब (नीम) और कुटज जैसे कटुवृक्ष भी चंदनतर होजाते हैं ॥ ८० ॥

What advantage is there in the existence of either the *Sumeru* (the golden mountain) or the *Kailāsa* (the silver mountain) if trees growing on them are in no way superior to their classes found all over the earth ? We, therefore, esteem the *Malaya* to be the best mountain in the world because it has the power and goodness to change even the bitterest trees of *Kunkula*, *Neem*, and *Kutaja* into those of the fragrant sandal

This stanza which is quoted anonymously in the *Sarnadharma* (शार्ङ्गधर्मप्रदीपि १०६७) and the *Sulbasūtras* (सुभाषित-
बालि १००६) forms the 12th st. of *Iti alkatika Nityanāya* (वेतालभट्ट वृत्तनीति प्रदीप)

cf (a) " आत्मार्थं जीवतोवेस्मिन्कोन जीवति मानस ।

पर परोपकारार्थं यो जीवति स जीवति ।" (सुभाषितरत्नभाण्डागार १०८१६)

(b) " रागिणि नलिने दहर्मा दिवसो निदधाति दिनकरमभयम् ।

अनपेक्षितगुणशेष परोपकारः सता व्यसनम् " (हर्षचरितस्य पद्यनेहासे)

(c) श्रीछण्डाचलगण्डशैलशिखरप्रान्ताटवीसुरियता

पाटीतानिभयति शास्त्रलिमुद्धा नि सारभूमीरहा १४" (मधुसूदनक
वेरन्यापदेनशतके)

(d) Also the 48th stanza of the *Annyapadefatataka*

रत्नेर्महार्द्धं स्तुतुषु न देवा, न भेजिरे भीमवि-
पेण भीतिम् । सुधां विना न प्रययुर्विरामं,
न निश्चितार्था द्विरमन्ति धीराः ॥ ८१ ॥

समुद्र मथन करने के समय देवता नानाप्रकारके अमू-
ल्यरत्नोंका लाभ होजाने से संतुष्ट न हुए और न वे तक्षक
की भयानक विषज्वालासे ही भयभीत हुए परंतु जब
तक उनकी अमृतकी प्राप्ति नहुई तब तक अविचल परि-
श्रम करते रहे और उन्होंने कुछभी विश्राम नालिया ।
इसही प्रकार धैर्यवान् मनुष्यभी अपने विचारे हुए कार्यको
संपूर्ण किए बिना कदापि नहीं रहते ॥ ८१ ॥

At the time of churning the curd ocean the
celestial beings were not satisfied merely with the pos-
session of the precious jewel-, but they continued in
their difficult task without entertaining the least
fear from the deadly poison of Bhasuki till they obtain-
ed the desired nectar. Resolute persons can never
stop from their undertakings till they achieve their
desired ends.

For the point of the stanza cf—

(1) "आरव्ये ह्यसमाप्ते काये शिथिलीभवंति किं सुधियः ११५ "

(कयासस्तितागौरशङ्खवृत्तलंबके १५ तरंगे)

(2) "आसिद्धार्था निवर्तते नहि धीराः कृतोपमा " ११७ (कया. स

सा चतुर्दाशिक लंबके ३ तरंगे)

(3) आरव्या ह्यसमाप्तैव किं धीरैः स्तब्धयते क्रिया । २३४ "

(कयास सा नखाहनदत्तजननलंबके २ तरंगे)

क्वचिद्धूमौ शायी क्वचिदपि च पर्यंकशयनः,
 क्वचिच्छाकाहारी क्वचिदपि च शाल्योदन
 रुचिः । क्वचित्कन्धाधारी क्वचिदपि च दिव्या
 म्बरधरो, मनस्वी कायार्थी न गणयति दुःखं
 न च सुखम् ॥ ८२ ॥

निजकार्यके सिद्ध करनेमें कटिबद्ध हुए मनुष्य कभी
 तो भूमिशयन और कभी पर्यङ्कशयन, कभी शाक
 पातको आहार और कभी दालभातका उत्तम भोजन,
 कभी फटी पुरानी कंधा और कभी सुंदरसुंदर वस्त्र
 अंगीकार करते हुए दुःख और सुख की ओर तनिकभी
 ध्यान नहीं देते ॥ ८२ ॥

Sleeping sometimes on the bare earth and some-
 times on a luxurious sofa, sometimes living on the
 poor vegetables and sometimes feasting on the delici-
 ous table of rice and other dainties, sometimes cover-
 ing the body with worn out rags and sometimes adorn-
 ing it with a costly apparel, a wise and strong mind-
 ed man pays but little heed to the miseries and plea-
 sures of the world when he is bent on accomplishing
 his heart's end

Quoted anonymously in the *Subhāshitāraṇi* (सुभाषितावलि)
 at No 2940

Cf—(a) “ त्रिविक्रमोऽमृदीपयामनोऽसौ सशरश्चेति सर्वे वृक्षिहः ।
 नीचेरनीचे रीतनीचनीचेः सर्वे दयायै, फलमेव साध्यम् ” ५
 (घटकर्परस्य नीतिसारे)

(b) “अपमानं पुरस्कृत्य मानं कृत्वा च पृष्ठतः ।
 स्वकार्ये साधये धीमान् कार्यमंशो हि मूर्खता ”

(सुभाषितरत्नभाण्डागारे २५८ । ३०८)

The verse 4093 as given below is ascribed to मर्दिहिरि in the
 शार्ङ्गधरपद्धति.

“क्वचित्कन्धाधारी क्वचिदपि च दिव्याम्बरधरः ।
 क्वचिद्धूमौ शायी क्वचिदपि च पर्यंकशयनः ।
 क्वचिच्छाकाहारी, क्वचिदपि च मिष्टान्तरुचि-
 र्महात्मा योगज्ञो न गणयति दुःखं न च सुखम् ॥”

ऐश्वर्यस्य विभूषणं सुजनता शौर्यस्य वाक्सं
यमो, ज्ञानस्योपशमः श्रुतस्य विनयो वित्तस्य
पात्रेव्ययः । अक्रोधस्तपसः क्षमा प्रभवितु-
र्धर्मस्य निर्व्याजता, सर्वेषामपि सर्वकारण-
मिदं शीलं परं भूषणम् ॥ ८३ ॥

ऐश्वर्यका आभूषणं सुजनता, सूरवीरताका वाक्सं-
यम, ज्ञानका शांति भाव, शास्त्रका विनय, धनका
पात्र दान, तपका भूषण क्रोधका नहोना, सामर्थ्यवानका
क्षमा, और धर्मका भूषण निष्कापट्य है । परंतु सुशील
सब मनुष्यों के लिए समस्त आभरणों का मूलकारण
और उत्तमोत्तम आभूषण है ॥ ८३ ॥

The value of prosperity is much increased by
gentlemanliness, that of personal valour by proper
control of speech, that of knowledge by calmness, that
of learning by humility, that of wealth by due cha-
rity, that of religious devotion by calmness (lit ab-
sence of anger), that of power by forgiveness, and
that of virtue by candour and sincerity of heart,
but good conduct is the best ornament for all, because
it heightens the worth of all the afore and merits

Quoted anonymously in the *Sulhasāstava* (सुभाषितावलि) at No 3004

It also stands in the *Sulhasāstava* (सुभाषितावलि ११)

Cf—(a) “यद्यो हि सत्यं परमं विभूषणं राज्ञाणां वृशता कटोरे तथा ।

द्विजस्य विद्यैर्युतं क्षमा शीलं हि सर्वस्य नरस्य भूषणम् ॥”

(सुभाषितरत्नमंडागार)

(b) “ किं भूषणं भूषणमस्ति शीलम् ८”

(शंकराचार्यकृतप्रश्नोत्तरमालायाम्)

निन्दन्तु नीतिनिपुणा यदि वा स्तुवन्तु,
 लक्ष्मीः समाविशतु गच्छतु वा यथेष्टम् ।
 अद्यैव वा मरणमस्तु युगान्तरेवा, न्याय्या
 त्पथः प्रविचलन्ति पदं न धीराः ॥ ८४ ॥

नीतिधुरंधर मनुष्य चाहे निंदा करें चाहे स्तुति, लक्ष्मी
 आवे अथवा जाय, मृत्यु चाहे आजही होजाय या युगा
 न्तर में हो, कैर्यवान् मनुष्य न्यायमार्गसे इधर उधर एक
 पदभी कदापि नहीं होसकते ॥ ८४ ॥

No matter, whether the wise (or the moralists
 and politicians) may hate or praise, the goddess of
 wealth may come or go as she pleases, and death
 may happen either today or as far off as in remote
 ages, the good, intelligent and resolute persons can
 never deviate a step from the path of right they have
 chosen for themselves.

Quoted under *Bhartrihari* (भर्तृहरि) in the *Śārngadharaṇḍikā*
 (शार्ङ्गधरपद्धति । २२५), and anonymously in the *Sulhāśatārāṇi*
 (सुभाषितारलि । २७८).

Cf (a)—“चलन्ति गिरयः काम युगान्तपवनाहताः ।

कृच्छ्रेऽपि न चलत्येव धीराणां निश्चलं मनः ॥ ”

(सुभाषितरत्नभांडागारः ११२ । २)

(b)—“त्यजन्त्युत्तमसत्त्वा हि प्राणानपि न स्तव्यम् ” ४२

(कथासरित्सागरे शशाङ्कवतीलबके २५ तरंगे)

(c)—“अपि स्फुरति विन्यस्यौ वाति वा प्रलयानिले ।

गुरुशास्त्रानुगो मार्गः परित्यज्यो न धीमता ” (योगवासिष्ठे).

भग्राशस्य करण्डपीडिततनोर्लानेन्द्रियस्य
धुधा, कृत्वाऽसुखं स्वं निपतितो नक्तं
मुखे भोगिनः । तृप्तस्तत्पिशितेन सत्वरम-
सौ तेनेव यातः पथा, लोकाः पश्यत देव मेवाहि
नृणां वृद्धौ क्षये कारणम् ॥ ८५ ॥

जीवन से निराश, पिटारे में बंद हुआ और शिथिल
शरीरवाला सर्प जब धुधासे अत्यंत व्याकुल हो रहा था
तब रात्रिके समय एक चूहा (मूषक) किसी खाद्य-
पदार्थ की आशंका से पिटारी छेद करके उसके भीतर
गया और जातेही उस सर्पका ग्रास बना कि जिसकी
धुधा निवृत्त हुई और वह उसही मार्गसे श्मि बाहिर
निकल कर स्वतंत्र भी होगया । इसलिए हेमनुष्यो !
तुमको उचित है कि अपनी वृद्धि और क्षयका कारण
एकमात्र देवही को समझते रहे ॥ ८५ ॥

One night a mouse cut out a hole into a bam-
boo basket, and thus entering into its interior,
it became the morsel of a hungry serpent that
had long been imprisoned there, and consequent-
ly deprived of all power and hope of further life ;
but having appeased its hunger by the flesh of
the mouse God had sent it, it now came out of its
prison by the same path and became a free creature
Here you see that fate and fate alone is the real cause
of good and evil to all men

Quoted anonymously in the *Subhāshitarāli* (सुभाषितावलि),

at १० 3143.

८५—‘अमदभद्र वा विधिलिखितमुन्मूलयति कः’ (क्या सत्संगारे)

In the *Bhāratīkharīnirṇed* (भट्टहरिनिर्णय) the hero (१८५ भट्टहरी)
is made to say ‘मरितव्यता भगवतो वस्तुप्रियमपि वापि ।

घटयितुं मयविघटयितुं प्रभाति पुदपस्य कोशेव ’

(भट्टहरीनिर्णयम्)

आलस्यं हि मनुष्याणां, शरीरस्थो महा
त्रिपुः । नास्त्युद्यमसमो बन्धुः कुर्वाणो नाव-
सीदति ॥ ८६ ॥

आलस्य, मनुष्योंके शरीरमें बैठा हुआ बड़ा भारी
शत्रु है और उद्यम उनका हितसाधन करने वाला अस्त-
मान्य बंधु है । उद्यमकरके कभी पड़ताना नहीं पड़ता ८६

भावार्थ

आलस्य अत्यन्त हानिकारक और उद्यम सर्वोत्तम
सहायक है ॥

There can be no shadow of doubt that idleness
is the greatest enemy of mankind sitting within
their own bodies Industry is man's matchless friend,
no one can ever have the least cause for repent-
ance and misery by being active or industrious

PURPORT.

To be idle is to be one's own enemy but to be
active is equivalent to the possession of the best of
friends

For the point of the stanza compare the well known English
proverb—

"God helps those who help themselves"

Though at first sight this will not appear an exact parallel to
the text, yet a little reflection will convince a thoughtful reader
of the precise similarity of the powerful thought of the above adage
which lays it down that to be active is to secure the help of God, the
best of friends.

छिन्नोऽपि रोहति तरुः, क्षीणोऽप्युपचीयते
पुनश्चन्द्रः । इति विमृशन्तः सन्तः, सन्तप्य
न्ते न ते विपदा ॥ ८७ ॥

कटा हुआ वृक्ष फिरभी हराभरा होजाता है और
क्षीण हुआ कलाहीन चंद्रमाभी फिर वृद्धिको प्राप्तहोताहै।
यह विचार करके सत्पुरुष अपनी विपत्तिसे दुःखित नहीं
होते ॥ ८७ ॥

When beset with difficulties the virtuous can
pass them over with great patience without the least
disturbance in their hearts, because, they are consci-
ous of the fact that a plant by being pruned is sure
to grow up again with renewed vigour, and the cres-
cent moon is certain to develop into her full splend-
our and glory

Cf—(a) "We must not despair in sorrow because it is only a
prediction and an assurance that brighter days await us."

(Reynolds' Loves of the Harem Vol II)

(b) "आपत्तु च न मुह्यन्ति नरा पण्डितबुद्धयः" (विदुर्जीति)

(c) "What jars the thoughtless world today

And drapes the land tomorrow

May be Gods' own paternal way

Of blessing all tomorrow" (Whittier)

नेता यस्य बृहस्पतिः प्रहरणं वज्रं सुराः सैनिकाः, स्वर्गोदुर्गं मनुग्रहः किल हरे रैरावतो वारणः । इत्यैश्वर्यवलान्वितोऽपि बलभिद्रमः परैः संगरे, तद्युक्तं ननु दैवमेव शरणं धिग्धिग्वृथा पौरुषम् ॥ ८८ ॥

बृहस्पति के समान गुरु (मंत्री), वज्रके समान आयुध, देवताओं के समान योद्धा, स्वर्ग के समान दुर्ग, विष्णु के समान अनुग्राहक, और ऐरावत के समान जिसके वाहन है वह अनुपम ऐश्वर्य का स्वामी इंद्रभी जब संग्राम में शत्रुओं से पराजित हो चुका है तो मनुष्यों का वृथा पौरुष तो सर्वथा धिक्कारयुक्त है । इस दशामें दैवही सबका शरण है ॥ ८८ ॥

When we see that Indra, the lord of gods and the special favourite of Hari, who was so fortunate as to have Mercury for his prime minister (lit. leader), lightning for his weapon, the celestial beings for his army, the heavens for his citadel, and *Airāvat* for his elephant, was even defeated in battle by his enemies, the demons, it is proper for us to have full reliance on Fate, and relinquish the fruitless trust in our individual efforts.

This stanza which is, according to Dr Peterson and Pandit Durga Prasad also found in the *Itarānśīlāyām* (आलानुशासनकाव्य) is quoted anonymously in the *Sūlāśīlāśāhī*, at No. 3151

(f) (a)—“पाण्डवसहि जन्म करीजे सपम अनिय धम्मक दीजे ।

सा उ जुहीट्टिर सकट पाया देख लेखिज केण निटाम्मा १०२

(माकृतपिंगलसूत्रे २ परिच्छेदे)

(b)— When we reckon without Providence, we often have to reckon twice. We should trust every thing to Providence. ”

(Madame De Senigne)

कर्मायत्तं फलं पुंसां, बुद्धिः कर्मानुसारिणी ।
तथा ऽपि सुधिया भाव्यं, सुविचार्यैव
कुर्वता ॥ ८९ ॥

यद्यपि यह सत्य है कि मनुष्य जैसा कर्म करता है
वैसाही फलपाताहै और मनुष्यों की बुद्धि भी उत्तमा-
धम कर्मानुसारही उत्तमाधम होतीहै तथापि मतिमानों
को उचितहै कि जो कार्य करें वह पूर्ण विचारके साथही
करें ॥ ८९ ॥

Although the result of his actions is in accord-
ance with his *Karma* or previous destiny, and the
circuit of his intelligence is also defined by same, a
wise man should still undertake to do a thing after
careful consideration

For the first *charana* of the stanza Cf—

‘इह वा पूर्वभवे वा स्वकर्मणैर्वाजितं फलं यद्यत् ।

शुभमशुभं वा तत्तद्भोगोऽप्यमार्थितो भवति ७२ ॥” (प्रबोधसुधाकरे)

For the point of the stanza, Cf—

“रक्षिक कार्यं भलं होय लघु, चाहे होय महान् ।

पण्डित पूर्ण विचार कर, करत सेवा घौमान् ॥” (रक्षिक पत्रि)

खल्वाटो दिवसेश्वरस्य किरणैः सन्तापितो
मस्तके, वाञ्छन्देशमनातपं विधिवशात्ताल-
स्य मूलंगतः । तत्राप्यस्य महाफलेन पतता
भग्नं सशब्दं शिरः, प्रायो गच्छति यत्रभाग्य
रहितस्तत्रैव यान्त्यापदः ॥ ९० ॥

सूर्य की किरणोंसे पीड़ित होकर एक खल्वाट (गंजे सरका मनुष्य) सूर्यके आतपसे रहित शीतल स्थान को ढूँढ़ता २ दैवयोगसे एक तालवृक्षके नीचे जा निकला, परंतु वहाँ परभी उसके भाग्य में सुख नथा, क्योंकि उसके यहाँ पहुँचते ही एकतालफल जोरके साथ उसके मस्तकपर गिरा किजिससे उसका शिर फट गया । इससे प्रत्यक्ष है कि भाग्यहीन मनुष्य जहाँ जाताहै विपत्तिभी प्रायः उसके साथसाथही गमन कियाकरती है ॥ ९० ॥

A baldheaded person being once pained with the scorching rays of the sun betook himself to the foot of a palmyra tree, but unfortunately when he reached its cool shade a big cocoanut fell with a tremendous noise upon him, and thus broke his pate. It is, therefore, generally true that the feet of the unlucky are always dogged by misfortunes.

Quoted under *Bhartrihari* (भर्तृहरि) in the *Bārngadāharapadhati* (शार्ङ्गधरपद्धति । २४३७) and under *Darśa Darsāṭṭya* (दिविदेवा-दित्य) in the *Subhāshitāra* (सुभाषितायालि), at No 3141

गजभुजङ्गमयो रपि बन्धनं, शशिदिवाकरयो
ग्रहपीडनम् । मतिमतां च विलोक्य दारिद्रतां,
विधि रहो बलवानिति मे मतिः ॥ ९१ ॥

हाथी और सर्पका बंधन, चंद्र और सूर्य का ग्रहण,
और मतिमानों का दारिद्र्य देखकर मेरी यह संमति
है कि विधाताकी गतिही सब बातोंमें प्रबल है ॥ ९१ ॥

Seeing the eclipses of the sun and the moon, the
capture of elephants and snakes, and the poverty of
the wise, I am led to think that the power of fate is
always supreme.

Quoted anonymously in the *Sukhāśhātrāṭī* (3195) and the
Śārngadharaopadhātī (143) It forms the 4th śloka of *Uttarabhatta's*
Nītipradīpa (वेतालमहकृतनीतिप्रदीप) The stanza is also found in the
Panchatantra (पञ्चतन्त्र २.११५) and the *Hitopadeśa* 1.33 (हितोपदेश १-३८)

U—(a) जातः सूर्यकुले पिता दशरथः क्षीणीमुजामग्रणी
सीता सत्यपरायणा प्रगयिणी यस्यानुजो लक्ष्मणः ।
दोर्दण्डेन समो न चास्ति भुवने प्रत्यक्षविष्णुः स्वयं
रामो येन विडम्बितोऽपि विधिना चान्ये परे का कथा १०”
(हलायुधस्य धर्मविवेके)

(b) “अपश्यन्भावितो भावा भवन्ति महता मापि ।

नमत्र नीलकण्ठस्य महाक्षिप्यन हरेः”

(सुभाषितरत्नभाण्डागारे १३६ । २८)

सृजति तावदशेषगुणाकरं, पुरुष रत्न मलङ्क-
रणं भुवः। तदपि तत्क्षणभङ्गि करोति चे, दहह
कष्टमपण्डितता विधेः ॥ ९२ ॥

बड़े खेदका विषय है कि सारे गुणोंकी खान और पृथ्वी
को शोभा देनेवाले मनुष्यरत्नकी रचना करके भी विधाता
उसकी देहको क्षणभंगुर बना देता है, इससे निस्संदेह
विधाता की मूर्खताही प्रतीत होती है ॥ ९२ ॥

The ignorance of Bidhi, the Creator, is truly
pitiable ; for having created man, the storehouse of
all merits and the ornament of the whole terrestrial
globe he sadly errs in making his life the most
transitory of all.

Quoted anonymously in the *Śrīraṅgadhara-paddhati* (शार्ङ्गधरपद्धति
१४०००) and under *Phalgunastuti* (फलगुहस्तुति) in the *Sukhāśhā-
tali* (सुभाषितावलि) at No 3126

Cf — “मूढपुण नररत्नकी, रचना कर पुनि भूल ।

याहि देह भंगुर करत, विधि मूर्खता मूल ” (रसिक कवि).

पत्रं नैव यदा करीरविटपे दोषो वसन्तस्य किं,
नोलूकोऽप्यवलोकते यदि दिवा सूर्यस्य किं
दूषणम्॥धारा नैव पतन्ति चातकमुखे मेघस्य
किं दूषणं, यत्पूर्वं विधिना ललाटलिखितं
तन्मार्जितुं कः क्षमः ॥ ९३ ॥

यदि करीर (कैर) के वृक्ष के पत्र नहीं आते तो इसमें वसन्तका क्या दूषण है ? यदि उलूकको दिनमें नहीं दीखता तो सूर्य नारायणका क्या दोष है ? और यदि चातकके मुखमें जलधारा नहीं गिरती तो इसमें मेघका क्या अपराध है ? इन बातोंसे प्रत्यक्ष है कि विधाता ने जो कुछ ललाटमें लिखदिया है उसे मिटानेको कोई भी समर्थ नहीं होता ॥ ९३ ॥

What fault can justly be attributed to (1) the spring, if the thorny plant of *karira* is not covered with leaves, or (2) the sun, if the owl is unable to see in broad day light, or (3) the raincloud, if the rain drops do not fall into the mouth of the *Châtaka*? What has been previously written in one's forehead can never be obliterated by his utmost efforts

For the 1st line, Cf.—“प्राप्ति वसन्तमासे वृद्धि प्राप्नोति सकलवनराजिः
यत्र करीरे पत्र सर्त्तिक दोषो वसन्तस्य ।” (सुभाषितावलिः)

For the 2nd line, Cf.—“यस्मिन्नम्बुह्राणि जातमुदमेमाणि यस्मिन्धना
नन्द विंदति चक्रवाकपटली यस्मिन्मृगनादिशः ।
तस्मिन्विश्वविकाशो तेजसि रवौ रज्यत्युलूकोनचे
द्धानिः कैव तदाखेः परमसौ हास्यास्पद जायते॥
(मधुसूदनस्यान्यापदेशशतके)

For the 3rd line, Cf —“म्लानान्भूमिद्वौ प्रभिषिच परितः शुष्का स्तवन्ती पुन
र्यारामिः परिपूर्य प्रतिदिश लज्जितयोर्भीमिमां ।
अमोवाह पर त्वकीर्तितमिद पानेयपानाशया
स्तोकोऽसौ मरदेकशति रतिश यदारटोऽयाकुलः२०
(मधुसूदनकवेरन्यापदेशशतके)

For the 4th line, Cf.—“यदैवेन ललाटपट्टलिखितं तत्प्रोद्भूतं कः क्षमः ॥३॥
(वेतालभट्टस्फुटीतिप्रदीपे)

नमस्यामो देवान्ननु हतविधेस्तेऽपि वशगा
विधिर्वन्द्यः सोऽपि प्रतिनियतकर्मैकफलदः ।
फलं कर्मायत्तं किममरणैः किंच विधिना
नमस्तत्कर्मभ्यो विधि रपिन येभ्यःप्रभवति ९४

देवतागण यद्यपि हमारे वन्दनीय हैं परंतु वह सब विधिके वशीभूत हैं, विधाताभी केवल मारव्यानु सार फल देता है और यह फल मनुष्योंके पूर्व संचित शुभाशुभ कर्मानुसारही शुभाशुभ होते हैं । इसलिए हमको उचित है कि देवता और विधाताको छोड़कर उन कर्मोंकोही प्रणाम करें कि जिनके प्रतिकूल विधाताभी कुछ नहीं करसकता ॥ ९४ ॥

We bow respectfully to gods, but alas ! they are all subject to *Bidhi* (Fate), who though worthy of worship is competent only to award according to a preordained destiny which is again the certain consequence of our own acts done in a series of former existences. We should, therefore, do well to give up our adorations for Gods and Fate, and take ourselves to the worship of our past actions over which Fate herself has not the least control.

Quoted anonymously in the *Sukhāshikāvali* (सुभाषितावलि । ३०७९) and under मर्तिहरी in the *Sūrnagadharapadāvali* (शार्ङ्गधरपदावलि । १७३६). It also forms the opening stanza of the *Sāntikāvali* (शान्तिकवली).

CL.—“ यत्कर्मविजमुतं येन पुन निश्चितं सततं कुरुते ।

पूर्वकृतस्य हि शक्यो विधिनाप्रपिर्तु मन्ययामावः ॥ ८० ॥

(कथासरित्सागरेऽर्धाकवटीलंबके १९ त्तरे)

ब्रह्मायेन कुलालवन्नियमितो ब्रह्माण्ड भाण्डो-
दरे, विष्णुर्येन दशावतारग्रहणे क्षितो महास-
ङ्कटे । रुद्रो येन कपालपाणिपुटके भिक्षाटनं
कारितः, सूर्यो भ्राम्यति नित्यमेवं गगने तस्मै
नमःकर्मणे ॥ ९५ ॥

जिसके प्रभावसे ब्रह्मा इस ब्रह्मांडभाण्डोदरके मध्यमें
कुल्लारके समान काम कर रहा है, विष्णु भगवान् मत्स्यादि
दशावतार ग्रहण करनेके महासंकटमें पड़े हुए हैं, रुद्र
कपालपुट हाथमें लिए घरघर भिक्षाटन कर रहे हैं और
सूर्यनारायण नित्यप्रति आकाशमें भ्रमण करते हैं उस
कर्म को हमारा नमस्कार है ॥९५॥

Bow to that *Karma* (Past actions) through
whose influence the Creator (*Brahma* ब्रह्मा) is conti-
nually working like a potter into the interior of the
vessel of the universe, the Protector (*Vishnu* विष्णु)
is thrown into a series of misfortunes by assuming
the wellknown ten incarnations, the Destroyer
(*Shiva* शिव) is made to beg from door to door with
a skull in hand, and the sun is compelled to revolve
incessantly into the sky.

This stanza which stands as the 4th in the *Ashtaratna* (अष्टरत्नं,
is quoted under मर्दहरि in the *Sārngadhara-paddhati* (शार्ङ्गधरपद्धति)
at No. 435 and anonymously in the *Subhāshitāvalī* (सुभाषितावलि)
at No. 3102

Cf.—“रामो येन विहम्बितो मृदुः, रुद्रः कलंकीकृतः

क्षाराम्बुः सरितापतिश्च नहुः, सर्पः कपाली हरः ।-

माण्डव्यो मुनिशूलपीडिततनुर्भिक्षामुजः पाण्डवा

नीतो येन रसातलं वलिरसौ तस्मै नमः कर्मणे” (सुभाषितरत्नमाला-

गारः १४० । १०८)

नैवाकृतिः फलति नैव कुलं न शीलं, विद्याऽपि नैव न च यत्नकृताऽपि सेवा । भाग्यानि पूर्वतपसा खलु सञ्चितानि, काले फलन्ति पुरुषस्य यथैव वृक्षाः ॥ ९६ ॥

शरीरकी सुंदरता, कुल, शील, विद्या और यत्नपूर्वक की हुई सेवा ये कोईभी किसी काम नहीं आते, किंतु अवसर आनेपर पूर्व संचित प्रारब्धही वृक्षादिके समान मनुष्यको नानाप्रकारके फलदेते हैं ॥ ९६ ॥

It is not the result of handsome person, nor that of his noble birth, nor that of his learning, nor that of attentive service of his master, but it is only the necessary consequence of a man's fortune as made up of his past good and virtuous actions that enables him to enjoy the pleasures and happiness of this world.

Quoted under *Aśvaghōṣa* (अश्वघोष) in the *Sūbhāṣitāvalī* (सुभाषितावलि), at No. 3100

CL.—(a) “विनाऽपि प्राक्तनं कर्म न दाता कोऽपि कस्यचित्
आगर्भाज्जन्तु रश्नाति पूर्वकर्मतरोः फलम् । १०९ ।”
(कयासरित्सागरे रत्नप्रभालंबके ६ तंत्रे)

(b) “भाग्य फलति सर्वत्र न च विद्या न च श्रुत्यम् ।
समुद्रमयनाल्लेभे हरिर्लक्ष्मी हरो विषम् ॥”

(c) “जन्मान्तरे शुभमपाप्यशुभं यदेव यैरर्जितं स्वपरिणामवशेन कर्म ।
तद्योग्यमेव फलामिष्टमनीप्सितं वा तैः प्राप्येते किमिति शोचसि हेतुहीनम्”
(वीरनन्दिप्रणीत चंद्रममचारितम् ३ सर्गः)

वने रणे शत्रुजलाग्निमध्ये, महार्णवे पर्वतमस्तके
च । सुप्तं प्रमत्तं विपमस्थितं वा, रक्षन्ति पु-
ण्यानि पुरा कृतानि ॥ ९७ ॥

वन, रण, शत्रु जल, अग्नि और गहन समुद्र के मध्य-
वर्ती, अथवा पर्वत शिखर पर स्थित अथवा सुप्त, वा प्रमत्त
वा संकटस्थ मनुष्य की रक्षा केवल प्राचीन जन्मके
शुभ कर्मों सेही होती है ॥ ९७ ॥

It is only the virtuous actions of his former
lives which protect a man from injury and danger
when he is thrown into the midst of a dense forest, a
raging battle field, a crowd of enemies a deep ocean,
and a burning fire, or when he is standing on the
top of a mountain, or at the time when he is fast
asleep, or drunk, or is placed in a dangerous or
difficult position

"The idea is that in whatever place and in whatever circumstances
one may be placed the merit accumulated in a previous birth is always
with its help" (H. T. Telang)

Cf.—“ निमग्नस्य पयोराशौ पर्वतात्पतितस्य च ।

तद्वक्त्रेनापि दष्टस्य आयुर्मूर्माणि रक्षति ।”

(घटकर्परस्यनीतिसार. २०)

या साधूंश्च खलान्करोति विदुषो मूर्खां
 न्हितान्द्वेषिणः, प्रत्यक्षं कुरुते परोक्षममृतं
 हालाहलं तत्क्षणात् । तामाराधय सत्क्रियां
 भगवतीं भोक्तुं फलं वाञ्छितं, हे साधो व्यसनै
 र्गुणेषु विपुलेष्वास्थांवृथा मा कृथाः ॥ ९८ ॥

हे साधुजनो ! यदि आप अपने मनोवांछित फल
 भोगने की इच्छा रखते हो तो अन्यान्य गुण समूहमें
 पृथा आसक्त न होकर केवल सदाचारही की आरा-
 धना करो कि जो दुर्जनों को सज्जन, मूर्खों को पंडित,
 शत्रुओं को मित्र, परोक्ष को प्रत्यक्ष, और हालाहल को
 अमृत बनाने की तात्कालिक सामर्थ्य रखता है ॥ ९८ ॥

Oh ye good ! if you wish to enjoy the pleasures
 and happiness of the world according to your heart's
 desires, then you should give up the vain efforts of
 acquiring all other merits and attributes, but take
 yourselves to the sincere devotion of the goddess of
 good conduct that is powerful enough immediately
 to change the evil into the good, the illiterate into
 the learned, enemies into wellwishers, invisible into
 the visible, and poison into nectar.

Quoted under *Śrīrādhava* (श्रीवर्धन) in the *Subhāṣitāvalī*
 (सुभाषितावलि), at No 3074

Cf—(a) "The great high road of human welfare lies along the
 old pathway of steady well-doing, and those who are the most persis-
 tent, and work in the true spirit, will invariably be the most success-
 ful, success treads on the heels of every right effort." (Samuel Smiles)

(b) "What a rare gift is that of manners ! How difficult to define,
 how much more difficult to impart ! Better for a man to possess
 them than wealth, beauty or talent ; they will more than supply
 them all "

गुणवदगुणवद्वा कुर्वता कार्यमादौ, परिणति
रवधार्या यत्नतः पण्डितेन। अतिरभसकृतानां
कर्मणामविपत्ते, भवति हृदयदाही शल्य-
तुल्यो विपाकः ॥ ९९ ॥

कोई कैसाही कार्य क्यों नहो पंडित जनका प्रथमही
से उसके गुण दूषण और परिणाम का विचार भली
भाँति करलेना चाहिए, क्योंकि बिना विचारे और
शीघ्रतासे किए हुए कार्य का फल मरणपर्यंत मनुष्यके
हृदयको संतप्त करता रहता है ॥ ९९ ॥

Whether good or bad, a wise man should care
fully consider the end of the action he takes in hand,
for the result of our precipitate and inconsiderate
doings invariably becomes the source of constant
pain to the end of our heartrending existence

This stanza is virtually the same as found in *Valluṭṭa Bhāṣya*
bandha (वल्लुकृतभोजप्रबंध) It is quoted anonymously in the *Sūbhā*
śatāvali (सुभाषितावलि) at No 2934 and the *Sorugadharapaddhati*

(शार्ङ्गधरपद्धति । ३३९१)

Cf—(a) “किं नु मे स्यादिदं कृत्वा किं नु मे स्यादकुर्वत ।

इति कर्माणि सचिन्त्य कुर्याद्वा पुद्गलो न वा ” (विदुरनीति)

(b) “Resolution without result, is but a temerarious folly
and the consequence of things is the first point to be taken into
consideration.”

(c) “सहसा विदधीत न विद्या मविवेक परमापदां पदम् ।

पृणुते हि विमृष्य कारिण गुणलुब्धाः स्वयमेव सपद । ३० ।”

(कित्ताऊल्लुब्धिरे २ श्लो)

(d) “In every thing we do we may be possibly laying a
train of consequences, the operation of which may terminate only
with our existence.”

{ Bailey's Essays on the Formation }
{ and publication of Opinions. }

स्थाल्यां वैदूर्यमय्यां पचति तिलकणानिन्ध-
नैश्चन्दनाद्यैः, सौवर्णं लङ्गुलाग्रैर्विलिखति
वसुधामर्कमूलस्य हेतोः । छित्त्वा कर्पूर-
खण्डान्वृतिमिह कुरुते कोद्रवाणां समन्ता-
त्प्राप्येमां कर्मभूमिं न चरति मनुजो यस्तपो
मन्दभाग्यः ॥ १०० ॥

जो मन्दभागी इस कर्मभूमि (संसार) में जन्म
लेकर तपश्चरण नहीं करता वह निस्सदेह उस मूर्खके
समान है जो तुच्छ तिलकणों को वैदूर्यमणि के पात्र में
रखकर चन्दनादि के सुगन्धित इधनसे पकाना चाहता है,
अथवा अर्क की जड़ प्राप्त करने के हेतु सुवर्णमय लांगूल
से पृथ्वी का संशोधन करता है, अथवा सामान्य कोद्रव
(कोद्रु) के धान्यकी रक्षाके निमित्त कर्पूरकी बाड़
लगाता है ॥ १०० ॥

Like those foolish and unfortunate beings who
cook a quantity of sesamum in a caldron of Vaidūrya
mani (वैदूर्यमणि or Lapsus lazule) by the fuel of
sandal and other valuable woods, or who dig up the
earth with a golden edged plough in order to obtain
the worthless root of the *Arka*, or protect the poor
Kodru gruns by fencing its field with camphor
pieces, the condition of the man who after being
born into this world of trial does not observe the
sacred rites of his religion is indeed very miserable
and pitiable

Quoted anonymously in the *Siddhāntaratna* (सुभाषितावलि), at
No 3045

Cf.—“ स्वर्णस्योले क्षिपति सरजं पादशौचं विधत्ते
शय्येण प्रसरकारेण वाहयत्येधभारम् ।
चित्तात्नं विकिरति करा शयसोद्वायनाय
योदुष्प्राप गमयतिमुधा मर्त्यजन्म प्रपत्त ५”

(सोमप्रभाचार्यस्य सुक्तिमुक्तावली—धर्मप्रश्नम्)

मज्जत्वम्भसि यातु मेरुशिखरं शत्रूञ्जयत्वाहवे,
वाणिज्यं कृषिसेवनादि सकला विद्याः कलाः
शिक्षतु ॥ आकाशं विपुलं प्रयातु खगवत्कृत्वा
प्रयत्नं परं, नाभाव्यं भवतीह कर्मवशतो
भाव्यस्य नाशः कुतः ॥ १०१ ॥

चाहे समुद्रमें गोता लगाओ, चाहे सुमेरु के शिखर पर चढ़ो, चाहे संग्राममें शत्रु को जीतो, चाहे व्यापार करो, चाहे कृषिकर्म और सेवादि सकल विद्या और कलाको सीखो और चाहे बहुत प्रयत्न करके पक्षियों के समान आकाशमें उड़ो परंतु प्रारब्ध के वशसे न तो अनहोनीही कभी हो सकती है और न होनहारही कभी टलसकती है ॥ १०१ ॥

Notwithstanding his diving deep into the sea, or ascending up the peak of the Meru (मेरु), the famous golden mountain, or defeating his enemies in battle, or learning with proficiency the different sciences and arts of commerce, husbandry, and service; or crossing like a bird the endless sky; a man with all his efforts is quite unable to effect any thing contrary to his Fate; for, there is no doing against one's destiny whose course is wholly unavoidable.

Quoted under मर्हारे in the शार्ङ्गधरपद्धति at No 433.

Cf.—(a) “आकाशं मुत्पततु गच्छतु वा दिगन्तं
मम्मोनिधिं विशतु तिष्ठतु वा यथेच्छम् ।

अन्मान्तराजितशुभाशुभकृत्राणां, छायेन न त्यजति
कर्म फलानुबन्धः २१ ” (शान्तिशतकम् Part III).

(b) “एव प्राज्जन्मसंबन्धपरायत्तेषु जन्तुषु ।

भावि को वस्तितिक्रमेत्को वा किं कस्य वारयेत् । १७० ।”
(कथासरित्सागरः सुरतमंजरीलंबकः २ तरंगः).

(c) “पातालं प्राविशतु यातु सुरेन्द्रलोकं

मायेहतु क्षितिधराधिपतिं च मेरुम् ।

मेशैषधप्रहरणैश्च करोतु रक्षां, यद्भाविताद्भवति नात्र
विचारहेतुः ॥” (सूक्तावलिः)

भीमं वनं भवति तस्य पुरप्रधानं, सर्वे जनाः
 सुजनता मुपयान्ति तस्य । कृत्स्ना च भू
 भवति सन्निधि रत्नपूर्णा, यस्यास्ति पूर्वसुकृतं
 विपुलं नरस्य ॥ १०२ ॥

जिस भाग्यवान के प्राचीनसंस्कार उत्तम हैं उसके
 लिए भयानक वनतो उत्तम नगर, सारे मनुष्य हितैषी,
 और समस्त पृथ्वी अनेकानेक रत्नोंकी खान स्वयमेव
 होजातेहैं ॥ १०२ ॥

The man who is fortunate in having done a lot
 of virtues in his former lives is able to turn out a
 dense and dreadful forest into a safe and beautiful
 capital, the whole of the human race into his true
 and sincere friends, and the entire mass of earth into
 a fruitful mine of invaluable gems.

CL—"Before the fortune-favoured son of earth,
 Apollo walks—and I, with his joyous mirth,
 The heart-enthraling Smiler of the skies—
 For him gray Neptune smooths the pliant wave—
 Charmed at his feet the crouching lion lies,
 To him his back the murmuring dolphin gave,"

(Schiller's The Fortune-favoured).

को लाभो गुणिसंगमः किमसुखं प्राज्ञेतरैः
संगतिः, का हानिः समयच्युतिर्निपुणता का
धर्मतत्त्वेरतिः । कः शूरो विजितेन्द्रियः प्रिय-
तमाकाऽनुव्रता किं धनै, विद्या किं सुख
मप्रवासगमनं राज्यं किं माज्ञाफलम्॥ १०३॥

गुणिजनों की संगति के सिवाय लाभ मूर्खों के संसर्गके
सिवाय दुःख, अवसर चूकने के सिवाय हानि, धर्मातु-
रागके सिवाय निपुणता, जितेद्रीके सिवाय शूरवीर, भर्ता-
रके अनुकूल वर्तिनी स्त्रीके सिवाय प्राणप्यारी, विद्याके
सिवाय धन, जन्मभूमि के निवासके सिवाय सुख, और
आज्ञाकरने की शक्ति के सिवाय राज्य कुछभी वस्तु
नहीं है ॥ १०३ ॥

What is gun but the society of the learned ?
What is misery but the company of the illiterate ?
What is loss but the missing of a favourable opportu-
nity ? What is perfection but faith in religious
tenets ? Who is a hero but he who can subdue his
senses ? Who is a beloved wife but she who impli-
citly obeys her husband ? What is wealth but learn-
ing ? What is happiness but residence in one's nati-
vity ? What is empire but the establishment of
authority ?

पातितोऽपि कराघातै, रुत्पतत्येव कन्दुकः ।
 प्रायेण साधु वृत्ताना, मस्यायिन्यो विप-
 त्तयः ॥ १०४ ॥

जिस प्रकार कराघात (हाथके जोर) से फेंकी हुई
 गेंद शीघ्र ही ऊंची उठआती है वैसे ही सदाचार युक्त
 साधु मनुष्यों की विपत्तिभी प्रायः अस्थिर ही हुवा
 करती है ॥ १०४ ॥

When a ball is struck against a floor it immedi-
 ately rises up again. The miserable state of the good
 and virtuous is generally very unsteady and
 shortlived.

Quoted anonymously in the *Subhāshitāvalī* (सुभाषितावालि) at
 No 222, and the *Sārngadharaṇapaddhati* (शार्ङ्गधरपद्धति । ४८६),
 Also found in the सूक्तायलि No 23

.Cf—(a) “ उत्तम मुचिर नैव विपदोभिमवन्त्यलम् ।

राहुमत्तनसंभूतक्षणो विच्छायये दिधुम् ।” ८०

(कुसुमदेवविरचितदृष्टान्तशतकम्)

(b) “ पातेन कन्दुक इव पतत्यार्य. पतन्नपि ।” (सुभाषितावालि. २० 22)

अप्रियवचनदरिद्रैः, प्रियवचनाढ्यैः स्वदारपरि
तुष्टैः । परपरिवादनिवृत्तैः, कचित्कचिन्मण्डि-
ता वसुधा ॥ १०५ ॥

इसपृथ्वीको शोभादेने वाले ऐसे महज्जन किसीकिसी
स्यानमें ही होते हैं कि जो अप्रियभाषण करने में दरिद्री,
प्रियभाषण में धनाढ्य, निजस्त्री सेवन से संतुष्ट और
परानिदा से पराङ्मुख हों ॥ १०५ ॥

It is only here and there that the earth is adorn-
ed with men who are poor of speaking harsh to
others, rich in uttering sweet words to their fellow
beings, content with the enjoyment of their lawful
wives, and always averse to censure others

८१—“प्रियवाक्य प्रदानेन सर्वे तुष्यन्ति जन्तवः ।

तस्मात्तदेव वक्तव्यं वचने का दरिद्रता (समयैचित्तपद्यमालिका)

कदार्थितस्यापि हि धैर्यवृत्ते, न शक्यते धैर्य-
गुणः प्रमार्ष्टुम् । अधो मुखस्यापि कृतस्य
वह्ने, नाधः शिखा याति कदाचिदेव ॥१०६॥

धैर्यवान् मनुष्य अत्यंत दुःखित होने परभी अपने
धैर्य का परित्याग कदापि नहीं करते । क्योंकि जलती
आगि को उलटी कर देनेसेभी उसकी शिखा नीचेकी ओर
कभी नहीं जाती ॥ १०६ ॥

As we cannot make a flame go downwards by
turning it topsy-turvy, so it is equally impossible
for a host of misfortunes to deprive a courageous
man of his usual fortitude even by putting his pa-
tience to the severest test

In the *Satīśatīkāra* (सुभाषितारलि) this stanza is quoted under
Madhyamā (अश्वघोष) at No. 528 and synonymously at No. 316
The *Singullārasiddhānta* (शार्ङ्गधरपद्धति) at No. 227 gives it under
मर्दहरी It also stands in the *Hitaśatīkāra* (हितोपदेश १६१) in the
Panchatantra (पंचतन्त्र)

Cf.—“ ते हि धीरा धरायां ये व्यसनेभ्यो न बिभ्यन्ति १२७

सत्त्ववतो हि नात्मानं हापयन्ति विपद्गतम् ।

उद्भीता इव धारन्ति पक्षच्छेदेषु वाजिनः । १२८ ।

(अमरचन्द्र मुरि वृत्त बालभारतम् । उद्योगनिर्वहः १ सर्गः),

कान्ताकटाक्षविविशिखा न लुनन्ति यस्य,
चित्तं न निर्दहति कोपकृशानुतापः । कर्षन्ति
भूरि विषयाश्च न लोभपाशैः, लोकत्रयं जयति
कृत्स्नमिदं स धीरः ॥ १०७ ॥

स्त्रियोंके कटाक्षरूपी बाणों से जिसका हृदय विदीर्ण
नहो, क्रोधरूप अग्नि से जिसका अंतःकरण संतप्त नहो,
और विषयादिकके लोभपाशसे जिसका मन चलायमान
नहो, वह धैर्यधारी मनुष्य त्रिलोकी की विजय करनेके
हेतु समर्थ होता है ॥ १०७ ॥

That man who is neither pierced with the point-
ed arrows of female glances nor burnt with the
scorching heat of anger, nor dragged into the temp-
ting snares of sensual pleasures, is undoubtedly capa-
ble of conquering the three worlds.

८६—(a) "महोदधिधौरश्च शमोऽस्ति कोवा

प्राप्तो न मोहललनाकटाक्षे १२"

(श्रीवत्सलार्थस्य प्रश्नोत्तरमाला)

(b) 'क. शूरो यो ललनालोचनबाणैर्न विव्यथितः । '

(श्रीविमलाचार्यस्य प्रश्नोत्तरमाला)

एकेना पि हि शूरेण, पादाक्रान्तं मही-
तलम् । क्रियते भास्करेणैव, स्फारस्फुटित
तेजसा ॥ १०८ ॥

जैसे अकेला सूर्य देदीप्यामान किरणों से सारे जगत्
को प्रकाशित करता है वैसेही एकही शूरवीर अपने असा-
धारण पराक्रमसे इस अखंड भूमंडल पर अपना प्रभाव
प्रगट करसकता है ॥ १०८ ॥

As the sun though alone illuminates the whole world by the spread of his dazzling light, so a single hero can also subdue the entire globe by dint of his matchless valour.

The word *pāda* (पाद) is here used in a double sense, meaning both ray and foot.

Tejasa (तेजस्) is also equivalent to (1) light and (2) influence or valour, the former as an attribute of the Sun and the latter as an attribute of a hero.

वह्नि स्तस्य जलायते जलनिधिः कुल्यायते
तत्क्षणा, न्मेरुः स्वल्पशिलायते मृगपातिः सद्यः
कुरङ्गायते । व्यालो माल्यगुणायते विषरसः
पीयूषवर्षायते, यस्याङ्गेऽखिललोकवल्लभतमं
शीलं सन्मुन्मीलति ॥ १०९ ॥

जो महापुरुष अखिल जगत्के मोहनकरने वाले
सुशीलका स्वामी है उसके आगे अग्नि तो जलके समान
समुद्र नहरके समान, सुमेरु छोटीसी शिलाके समान,
मृगराजसिंह हरिणके समान, सर्प पुष्पमालाके समान,
और विष अमृत के समान गुण धारण करलेते हैं १०९

One who possesses good conduct, the sole
enchanter of the whole world, is enabled by virtue
of this wonderful gift to convert fire into water, the
ocean into a canal, the *Meru* (मेरु) into a small slab,
the king of the beasts (i e a lion) into a deer, a snake
into a flowery wreath, and poison into nectar.

Cf —(a) “तोयत्वग्नि रपि स्रजत्वहि रपि व्याघ्रोऽपि सारङ्गाति
व्यालोऽप्यश्वति पर्वतोऽप्युपरति श्वेडोऽपि पीयूषति ।
विघ्नोऽप्युत्सवति प्रियत्यरि रपि क्रीडातडागत्यपां
नायोऽपि स्वगृह्यटव्यपि वृणां शीलप्रभावाद्भुवम् ॥१४०॥”
(सोमप्रभाचार्यस्य सूक्तिमुक्तावली)

(b) Good character is above all things else

c) “अतीत्य हि गुणान्स्त्वान्स्वभावो मूर्ध्नि वर्तते” (हितोपदेश.)

लज्जागुणौघजननी जननीमिवस्त्वा, मृत्यन्त
शुद्धहृदयामनुवर्तमानाम् । तेजस्विनः सुखम-
सूनपि सन्त्यजन्ति, सत्यव्रतं व्यसनिनो न
पुनः प्रतिज्ञाम् ॥ ११० ॥

सत्यभाषण करनेवाले तेजस्वी मनुष्य अपनी
प्रतिज्ञा भंग करने की अपेक्षा प्राणत्याग करने को
श्रेष्ठ समझते हैं क्योंकि जो प्रतिज्ञा उनको लज्जादिउ-
त्तमगुणों में प्रवृत्त करती है उसका पालन करनाभी
उनको अपनी माताके समान ही अभीष्ट है ॥ ११० ॥

Lovers of truth, and men of spirit are always
ready to abandon even life with ease rather than to
swerve from their plighted faith which they cherish
like their own mother, for, like her it tends to pro-
duce modesty and other virtues in them, and keep
their hearts full of purity and candour

Cf —(a) Live up to your engagements

(b) “एतदेव महत् च महता मुच्यते बुधै ।
प्रतिपन्नादचलनं प्राणानामप्येवमपि यत् ।”

(कथासारितसागर शशाङ्कवती लम्बक)

(c) If you make a promise be it a small or a great matter
fulfil it A promise should be kept as sacred as an oath.

(d) “उदयति यदि भानु पश्चिमे दिग्निभागे
विकसति यदि पद्म पर्वताग्रे शिलायाम् ।
प्रचलति यदि मेरु शीततां याति वह्नि
न चलति खलु मांस्य राजानानां कदाचित् ।

(श्रीकविमठछत पद्यग्रह)

अथ
शृङ्गारशतकम् ।

अथ शृङ्गारशतकम् ।

शम्भुस्वयम्भुहरयो हरिणेशणानां, येना क्रि-
यन्त सततं गृहकर्मदासाः । वाचामगोचरच-
रित्रविचित्रताय, तस्मै नमो भगवते कुसुमा-
युधाय ॥ १ ॥

शृङ्गारशतक.

जिस प्रभावशाली कुसुमायुधने ब्रह्मा, विष्णु, और
महेश इन तीनों देवताओंको मृगनयनी सुंदरियोंके गृह-
कार्य करनेवाले दास बना रक्खे हैं, और जिसका
चरित्र सर्वथा विचित्र और अकथनीय है उस कामदेवरूप
भगवानके अर्थ हमारा नमस्कार है ॥ १ ॥

One hundred stanzas on Śringār (शृंगार).

Bow to the illustrious *Kusumâyudha* (कुसुमायुध),
the holder of a flowery bow (*i. e.* Cupid), who com-
pelled Swayambhu or Brambhâ (स्वयंभु or ब्रह्मा), the
Creator, Hari or Vishnu (हरि or विष्णु), the Protector-
Śambhu or Mahâdeva (शंभु or महादेव), the Destroyer,
of the Universe to be domestic servants of antelope-
eyed ladies, and whose strange deeds are far beyond
the description of words !

Cf—(a) “स एक खीणि जयति, जगन्ति कुसुमायुधः ।” (काव्य प्रदीपः)

(b) “अनद्वे नाबलासंगावितापेन जगवयो ।

स चित्रचरितः कामः, सर्व कामप्रदोस्तुतः ॥” (शार्ङ्गधरपद्धतिः)

(c) “जाहि प्रभाव महेश हरि, विधि मृगनयनी दास ।

ताहि जगत कुसुमेयु के, वश हो डेत वसास ॥”

(रसिक कवि)

स्मितेन भावेन च लज्जया भिया, पराङ्मुखै-
रर्धकटाक्षवीक्षणैः । वचोभिरीर्ष्या कलहेन
लीलया, समस्तभावैः खलुबन्धनंस्त्रियः ॥२॥

मंद मंद मुस्क्यान, हावभाव, लज्जा, भय, पराङ्मुखता,
अधखुले नेत्रोंके कटाक्ष, वचन, ईर्ष्या, कलह और लीला
विलासादि सब प्रकारसेही स्त्रियोंके बंधनरूप होनेमें
कुछभी संदेह नहीं है ॥ २ ॥

There is no doubt that women en-nare men by
their smile, *Bhāvas* (भाव) or feelings and emotions,
modesty, fear, turn of face, half-opened glances, words,
jealousy, amorous quarrels and all other graceful
sports.

Quoted anonymously in the *Subhāṣitāvalī* (सुभाषितामलि) at
No. 3323.

Cf—(a) “कुविआओ प्रसन्नाओ ओरएण्णमुहीओ विहसमानाओ ।
कुपिताः प्रसन्ना अवशदितमुखा विहसन्त्यः ।
अह गोहिओ तह हिअअ हरन्ति उच्छिन्तमहिलाओ ॥”
यथा गृहीता स्तथा रदय स्वैरिण्योमहिलाः ॥

(आनन्द दर्पणस्य ध्वन्यालोके).

(b) “ एता एव स्तुताः स्त्रीणां, विप्रलम्भनवायुराः ।

बद्धा या स्वयसीदन्ति, तदग्रा हरिणा इव ”

(भट्टहरि निवेद्य)

भूचातुर्याकुञ्चिताक्षाः कटाक्षाः, स्निग्धा वाचो
लज्जिता श्रैव हासाः । लीलामन्दं प्रस्थितं च
स्थितंच, स्त्रीणामेतद्भूषणं चायुधंच ॥ ३ ॥

यथोचित भूभंगपूर्वक कुञ्चित नेत्रोंके कटाक्ष, मधुर
भाषण, लज्जायुक्त हास्य और लीला सहित मंदगति
और स्थिति, स्त्रियोंके आभूषण और आयुध दोनोंका
काम देते हैं ॥ ३ ॥

Side-long looks with contracted pupils and skil-
ful display of eyebrows, honeyed and affectionate
words, modest smiles, and artful slow movements
and postures of their bodies equally serve as orna-
ments and weapons to women.

Quoted under Bhartṛhari (भर्तृहरि) in the *Śārngadharaṇapaddhati*
at No. 3954, and under Kaviputrou (कविपुत्रौ) in the *Saṁhita-kāṭāvali*
(सुमाषितावलि), at No. 2227.

Cf —“भावस्यैर्मधुरकथैः सुमाषितैस्त्वं, साटोपरखालितबिलम्बितैर्मतैश्च ।

मानादयैर्हरसि मनांसि कामुकानां,

सुव्यक्तं द्याति जगता प्रहर्षिणीव १५७ ।”

(भरतनाट्यशास्त्रम् १५ अध्यायः)

क्वचित्सुभ्रूभङ्गैः क्वचिदपि च लज्जापरिणतैः,
 क्वचिद्भ्रूतित्रस्तैः क्वचिदपि च लीलाविल-
 सितैः । नवोढानामेतैर्वदनकमलैर्नैत्रचलितैः,
 स्फुरन्नीलाजानां प्रकरपरिपूर्णा इव दिशः॥४॥

विषयासक्त मनुष्योंकी दृष्टिमें कहीं तो सुंदर भ्रूभंग,
 कहीं लज्जासे नम्रभाव, कहीं भयभीति, और कहीं
 लीलायुक्त विलासादि सहित नवोढा नारियोंके सुस्वार-
 विंदको शोभादेनेवाले प्रकाशमान नीलकमलके समान
 चंचल नेत्रोंके समूहसे संसारकी दशोंदिशाही परिपूर्ण
 होरही हैं ॥ ४ ॥

भावार्थ

संसारिक मनुष्योंके लिये संपूर्ण जगतही नवयौवना
 रमणियोंके हावभावोंसे व्याप्त होरहा है । यहां तक कि
 इस संसारमें उनको ऐसा कोईभी स्थान दृष्टि नहीं
 जाता कि जहांपर इस विषसे सुरक्षित होकर वे अपने
 आत्मोद्धारका सुखपूर्वक प्रयत्न कर सकें ॥

One who is ardently in love of women always
 finds the different directions of the world entire-
 ly filled with the charming glances of lotus-eyed
Navodhâs (young and newly married women) which
 are somewhere marked with the play of their
 fair eyebrows, somewhere with modesty or bashful-
 ness, somewhere with fear, somewhere with sportive
 gracefulness and somewhere with the unsteady mo-
 tions of their fickle eyes resembling the splendour of
 a dark blue lotus in its full blossom.

वक्रं चन्द्रविडम्बि पङ्कजपरीहासक्षमे लोचने,
वर्णः स्वर्णमपाकरिष्णु रलिनीजिष्णुः कचा-
नां चयः । वक्षोजाविभकुम्भविभ्रमहरौ गुर्वी
नितम्बस्थली, वाचो हारि च मार्दवं युवतिषु
स्वाभाविकं मण्डनम् ॥ ५ ॥

पूर्ण चंद्रमाको लज्जित करनेवाला मुख, कमलोंका
उपहास करनेवाले विशाल नेत्र, सुवर्णकी कांतिका
निरादर करनेवाली देह, भ्रमर पंक्तिका पराजय करने-
वाले केश, गजराजके गंडस्थलका अपमान करनेवाले
उरोज, विस्तृत नितम्बस्थल, मनोहर वचन और कोम-
लता स्त्रियोंके स्वाभाविक भूषण है ॥ ५ ॥

भावार्थ

प्रत्यक्ष रूपसे तो इस श्लोकमें स्त्रियोंकी असाधारण
सुंदरताका वर्णन किया गया है । वैराग्य पक्षमे इसका
भावार्थ इसप्रकार समझना उचित है । स्त्रियोंकी छवि
स्वभावहीसे बहुत मनोहर है इसलिये इनसे अपनी
आत्माकी रक्षाके निमित्त मतिमानोंको सदैव सुसज्जित
रहना चाहिये ॥

A face that can put to shame the splendour of
the refulgent moon, a pair of eyes that can laugh at
the beauty of a blooming lotus, a fair complexion of
person outshining the lustre of gold, a luxuriant
growth of hair eclipsing the sootish colour of the black
bee, a pair of heaving breasts apt to make us forget

the frontal globes on the forehead of elephants, the rounded and fully developed . . . , and a sweet enchanting speech are the natural ornaments of young females

८९ — () “ कर्णोत्सर्गसिर्षिणी नयनयो नान्तिर्वसन्तोत्पल,
लाजासभ्रमनिर्यपेक्षमधुर लावण्यमेवाश्रति ।
हासो ऽ स्या स्मित चद्रिष्वेव कुचयोरङ्गप्रभाकञ्चुकी,
तन्व्या त्रेणल मद्गहारमघना मये परमुपमम् ”

(नागानन्दे)

(१) “ चक्रीरोषाण्डित मालिनयति दग्माङ्गमहिमा, हिमाशोरद्वैत
फलयति वनत्र मृगध्या ।
तमोऽदरयानि स्थरयति यच्च किञ्च वचन, कुट्टकटोक्त-
ध्वनिमधुरिमाश तिरयति । ”

(काव्यभूषणकर्तुर्गोविन्दस्य)

स्मितं किंचिद्वक्त्रे सरलतरलो दृष्टिविभवः, प-
रिप्यन्दो वाचामभिनवविलासोक्तिसरसः ।
गतीनामारम्भः किसलयितलीलापरिकरः,
स्पृशन्त्यास्तारुण्यं किमिह नहि रम्यं मृग-
दृशः ॥ ६ ॥

यौवनावस्थामें प्रवेश करनेवाली मृगनयनी तरुणि-
योंकी कौनसी बात मनोहर और रमणीय नहीं होती?
उनके मंदस्मित मुखारविद, स्वाभाविक चंचल दृष्टि-
पात, अभिनव भोगविलासकी कथासे सरस वाक्यप्रबंध,
और हावभावसहित गमन, सबके सबही कामीजनोके
मनका तत्क्षण हरण करलेते हैं ॥ ६ ॥

भावार्थ

शृंगार पक्षका अर्थ तो उपरोक्त अनुवादसे स्पष्टही है
परंतु वैराग्य पक्षमेंभी हम इस श्लोकको इसप्रकार संगत
कर सकते हैं । तरुणी रमणियोंकी मंदस्मितादि संपूर्ण
चेष्टाही अत्यंत मनोहर होती है इसलिये इनसे रक्षा कर-
नेके निमित्त मुमुक्षुजनोंको विशेष सन्नद्ध रहना चाहिये ॥

What is not handsome and enchanting in the
persons of young and fireyed damsels just entering
the outskirts of womanhood? The gentle smile of
their faces, the naturally fickle glances, the sweet
words drenched with the honey of utful references to
their blooming youth and and slow
movements of their limbs like the soft wavings of
lotus stems are one and all extremely charming and
lovely

Quote d anonymously in the *Sat Samuccaya* (सुभाषितावलि)
२२३६) and the *Illanyaloka* (धन्यालोक)

Cl — “ सविधमस्मितोद्भेदा, लोलाक्ष्य प्रसन्नलङ्घि ।

नितम्बालसगामिन्य, कामिन्य कस्य न मिया । ”

(धन्यालोक)

द्रष्टव्येषु किमुत्तमं मृगदृशां प्रेमप्रसन्नं मुख,
 घ्रातव्येष्वपि किं तदास्यपवनः श्राव्येषु किं
 तद्वचः । किं स्वाद्येषु तदौष्ठपल्लवरसः स्पृश्येषु
 कितत्तनु, ध्येयं किं नवयौवनं सुहृदयैः सर्व-
 त्तद्विभ्रमः ॥ ७ ॥

देखने योग्य पदार्थोंमें मृगनयनी सुंदरियोंके प्रेमभरे
 प्रसन्न मुखारविंद, सूंघने योग्य पदार्थोंमें उनके श्वास,
 श्रवण करने योग्य पदार्थोंमें उनके वचन, स्वादु लेनेके
 योग्य पदार्थोंमें उनका अधरामृत, स्पर्श करनेके योग्य
 पदार्थोंमें उनके कोमलशरीर, और ध्यान करनेके योग्य
 पदार्थोंमें उनके नवयौवन और विलासके सिवाय रसिक
 जनोंके लिये इस संसारमें और कुछभी नहीं है ॥ ७ ॥

भावार्थ

सानुरागी सांसारिक जनोंके देखने, सूंघने, सुनने,
 स्वादुलेने, स्पर्श करने और ध्यान करनेके लिए तो इस
 संसारमें स्त्रियोंके मुखारविंदादिके सिवाय और कुछ
 नहीं है परंतु वैरागियोंका (अर्थात् संसारसे मुक्त
 होनेकी इच्छा करनेवालोंका) मार्ग इससे बिलकुलही
 निराला है ॥

For lovers, (1) the affectionate and pleasant
 countenance of their antelope-eyed sweetheart is the
 best sight to look at; (2) their sweet breath, the best
 perfume to smell; (3) their lovely speech, the best
 music to hear, (4) the ambrosia of their lips, the
 best delicacy to taste; (5) their tender bodies, the
 best thing to touch; and (6) their blooming youth and
 charming grace, the best objects to think about and
 adore in the world.

Cf — “ श्रुत दृष्ट स्पृष्ट स्मृत मपि नृणां हृद्जनकं,
 न रत्नं स्त्रीभ्योऽन्यत्कचिदपि हृतं लोकपतिना ” ४

(वाराही संहिता ७४ अध्यायः)

एताः स्खलद्वलयसंहतिमेखलोत्थ, - झङ्कार-
नूपुररवाहतराजहंस्यः । कुर्वन्ति कस्य न
मनो विवशं तरुण्यो, वित्रस्तमुग्धहरिणीसदृ-
शैः कटाक्षैः ॥ ८ ॥

ढीले कटिभूषण और नूपुरके मधुर कलरवसे राज-
हंसोंका निरादर करनेवाली तरुण सुंदरियें भोलीभाली
भयचकित हरिणियोंके समान कटाक्षोंसे किसका मन
वशीभूत नहीं करसकती? ॥ ८ ॥

There is none whose mind is not subdued by the
artless glances—like those of frightened fawns—of
those youthful and lovely women the melodious jin-
gle of whose loose anklets and waist-belts has al-
ready put to shame the sweet-toned swans.

“ वासन्तीमधुपानमत्तमधुपध्वानः किमुजृम्भते, किंवा हस कदम्ब
कृजितमिदं दूरात्समुत्सर्पति ।

आं शार्तं मणिनूपुरध्वनिरिय मद्गलभायाः स्फुट, दृश्यन्ते हि दिशस्तद्वक्त्र-
रन्वा हेमाशुसिक्ता इव ६ ”

(मधुरादासस्य वृषभानुजानाटिका)

For the point of the stanzas, Cf —

“ रुद्रस्वर्गोदभवदद्दिगुणाद्गलम्यो, मणिनूपुरमर्कृतभूषणमासमानाः ।

वातीरेवाशुजीविभाचयचारुनेत्राः, कस्य ह्रियो नपुरुषस्य मनो हरन्ति ॥”

(गोस्वामिजना रत्नमङ्कुरशृंगारशतकम्)

कुङ्कुमपङ्ककलङ्कितदेहा, गौरपयोधरकम्पित-
हारा । नूपुरहंसरणत्पदपद्मा, कं न वशं कु-
रुते भुवि रामा ॥ ९ ॥

कुङ्कुमार्चित देह, गौरवर्ण पयोधरोंपर हिलते हुए
हार, और नूपुररूपी राजहंसके कलरवसे शब्दायमान
चरणकमल धारण करनेवाली मनोहर स्त्री इस पृथ्वीपर
किसको अपने वशमें नहीं करसकती? ॥ ९ ॥

The charms of a beautiful woman whose body is painted with saffron, whose hanging necklaces are gently trembling with the heaving of her lovely breasts, and whose lotus feet are sounding with the melodious notes of the goose-like anklets, are truly irresistible by man on this earth.

Quoted anonymously in the *Subhashitāvalī* (सुभाषितावलि) at No 1275 (B S S No XXXI)

Cf — “ केसरचर्चित देह जिन, हिलत हार जिन अंग ।

मुदारी लखि किनके हृदय, होत न जन्म बनग ॥ ?

(रसिक कवि)

नूनं हि ते कविवरा विपरीतबोधा, ये नित्य
माहुरवला इति कामिनीनाम् । याभिर्विलो-
लतरतारकदृष्टिपातैः, शक्रादयोऽपिविजिता
अवलाः कथं ताः ॥ १० ॥

स्त्रियोंको सदा अवला कहनेवाले कवीश्वरोंकी बुद्धि
निस्संदेह विपरीत है, क्योंकि जिन सुंदरियोंने अपने
चंचलनेत्रोंके कटाक्षोंसे इंद्रादिक महाबलियोंका गर्व
गंजन कियाहै वे कदापिही अवला नहीं होसकर्ती॥१०॥

There can be no doubt that the best poets have
invariably erred in calling women as weak, for, how
can they be justly styled to be such (*i. e.* weak)
who have succeeded to hold absolute sway over the
heart of the mighty god-like Indra and others, by
the mere glances of their charming eyes with
ever rolling pupils.

Quote 1 anonymously in the *Sanskrit Literature* (मुभाषितावलि १२८७)

Cf—(1) "Can with a single look, influence

The coldest breast, the roughest mind." (Whitaker)

(b) "गुरुपत्न्यां निशार्थशो, ब्राह्मण्यां पाकशासन ।

गतः पद्मेपुलस्त्यत्वं, का कदाश्रयस्य देहिन्."

(c) "कथमपि किलदृष्टे कामिनीलोकमात्रे, परवशयति नूनं मानसं पच-

बाण. २६."

(रामभद्रदीक्षितकृतशृंगारतिलकभाणः)

नून माज्ञाकरस्तस्याः, सुभ्रुवो मकरध्वजः ।

यतस्तन्नेत्रसंचार-सूचितेषु प्रवर्तते ॥ ११ ॥

उस सुंदर भौंहवाली रमणीका मीनकेतन कामदेव निस्संदेह एक आज्ञावर्ती सेवक है, क्योंकि जहांपर उसके कटाक्ष पड़ते हैं यहभी शीघ्रही वहां जा पड़चता है ॥ ११ ॥

भावार्थ (वैराग्य पक्ष)

एक तो वह स्वयंही सुलोचना है और दूसरे कामदेव जैसा महाबली उसका आज्ञावर्ती सेवक है । अतएव हे मुमुक्षुगण! आप उसके दृष्टिपथमें पड़नेसे पूर्ण सचेत रहें ॥

It is quite true that *Makaradhwaya* (मकरध्वज Cupid) is an ever obedient servant of that beautiful lady who commands a pair of fair eyebrows, for, we see that he is always ready to set on the man pointed out by the motion of her glancing looks.

Quoted anonymously in the *Sambhushatāra* at No 1227 and the *श्री-द्रव्यपद्धति* at No 3298

Cf -(a) “ यत्र यत्र चलते शनैः शनैः, सुभ्रुवो नयन कोण विधमः ।

तत्र तत्र शतपत्र घोरणी, तोरणी भवति पुष्पधन्वनः ”

(सुभाषितरत्नभांडागारः ४३५।१११)

(b) “ यत्रपतत्यबलानां, दृष्टिनिंशिताः पतन्ति तत्र शराः ।

तथापरोपितशरो, धातव्यासां पुरः स्मरो मन्ये । ”

(सुभाषितरत्नभांडागारः ४१६।२६)

(c) “ यत्रैतालहरी चलाचलदृशो व्यापारयन्ति भुव,

यत्तत्रैव पतन्ति संततममी मर्मस्पृशो मार्गणाः ।

तच्चक्रोक्तचापसंश्रितशरमेख्यत्करः क्रोधनो,

धावत्ययत एव शासनधरः सत्य सदासां स्मरः ”

(काव्यप्रदीपे उदाहृतम्)

(d) “ यतो यतः क्षिपत्यक्षि, क्षिप्रमायतलोचना ।

तत स्ततः प्रक्षिपति, पच पचशरः शरान् । ”

(सुभाषितावलिः)

(e) “ जे तीय तिषखचलचकखु तिहा आदिष्ट, ते कामचन्दमहु पञ्चममार-
गिज्जा ।

जे सपुणो गिबडिआ सअला नि दिट्ठी, चिट्ठन्ति ते तिठजलअलि-
दाणजोगा ” १७६

(प्राकृतपिङ्गलसूत्रे २ परिच्छेदे)

केशाः संयमिनः श्रुतेरपि परं पारङ्गते लोच-
ने, चान्तर्वक्रमापि स्वभावशुचिभिः कीर्णं द्वि-
जानां गणैः । मुक्तानां सतताधिवासरुचिरं
वक्षोजकुम्भद्वयं, चेत्थं तन्वि वपुः प्रशान्तमपि
ते क्षोभं करोत्येव नः ॥ १२ ॥

हे कृशांगि! संवारे हुए केश समूह, दीर्घ और विशाल
नेत्र, स्वभाव शुद्ध धवल दंतपंक्तिसे सुशोभित मुखार-
विंद, और मोतियोंके हारसे विभूषित कुचयुगल को
धारण करनेवाला तेरा शान्तिमय शरीरभी हमारे मनमें
अनेकानेक विकार उत्पन्न करता है यह बड़े आश्चर्यकी
बात है ॥ १२ ॥

खेदका विषय है कि इस श्लोकमें "संयमिनः" आदि
पदोंका प्रयोग करके कविने जो चमत्कार दिखलाया है
वह अनुवादमें स्पष्ट नहीं दिखलाया जासकता । आशा
है कि शुद्ध हिंदीके जाननेवालोंको इन पदोंके निम्न-
लिखित दोदो अर्थोंके अवलोकन करनेसे कविका आशय
समझनेमें कुछ कठिनता न होगी । स्त्रियोंके शरीरको
शान्तिमय होनेपरभी विकार उत्पन्न करनेवाला कहनेमें
इस श्लोकका चमत्कार है और इस शरीरको प्रशान्त
कहनेका कारणभी इन पदोंके दूसरे अर्थसे प्रत्यक्ष
हो जायगा ।

(क) " संयमिनः " = १ संवारे हुए, और २
जितेंदी ।

(ख) “ श्रुतेरापि पारङ्गते ” = १ कर्णान्तायत
अर्थात् कानपर्यन्त देखनेवाले या विशाल और २ वेद
वेदान्तादि शास्त्रोंमें पारंगत ।

(ग) “ द्विजानां ” = १ दांतोंके, और २ ब्राह्मणोंके
और (घ) “ मुक्तानां ” = १ मोतियों के और २
संसारसे मुक्त हुए मनुष्योंके ।

Oh delicate lady ! though thy person fully resembles a calm and contented *Logi* by thy wellcombed hairs, large eyes, regular set of naturally clear teeth, and a couple of heaving breasts adorned with beautiful wreaths or necklaces of excellent pearls, it is still causing a great deal of internal disturbance in the midst of our hearts !

An ordinary English reader will not quite understand the exquisite beauty of this stanza as well as the reason which enables the poet to compare the person of women to that of *Logis*. But a fair Sanskrit scholar will find no difficulty in tracing the secret to the double interpretations of the words *सयमिन*, *श्रुते*, *द्विजानाम्* and *मुक्तानाम्* which equally mean well combed or self denying, of the ear or the *Sāstras*, of teeth or the twiceborn, and of pearls or emancipated souls. As the English tongue is here found to be incapable of such niceties of wordplay, the aforesaid words are above translated only in their former sense

CL.— “ नवविकसितकमलकरे, कुवलयदललोचने सितांशुमुखि ।
दहसिमनो यत्तत्किं, रम्भागमोऽमुक्तते ” २२

(रघुदत्तस्य काव्यालंकारे ८ अध्याये)

मुग्धे धानुष्कता केयमपूर्वा दृश्यते त्वयि ।

यदा विध्यसि चेतांसि, गुणै रेव न सायकैः॥१३॥

हे मुग्धे! धनुषविद्यामें ऐसी असाधारण प्रवीणता न मालूम तुझमें कहांसे आ गई है कि बाण छोड़ने के बिना केवल गुणमात्रसेही दूसरोंका चित्त सहजही में हरण करलेती है ॥ १३ ॥

इस श्लोकमें “ गुण ” शब्द का प्रयोग दो अर्थ में किया गया है (१) शील चातुर्यादि गुण, और (२) रज्जु, जिससे धनुष की दोनों कोटि बांधी जाती है ॥

Oh thou innocent young lady! how is it that thou art so uncommonly masterly in the practice of archery, for thou canst pierce the hearts of others simply by touching the strings of the bow, without the use of a single shaft?

In the *Saṁhitaśloka* (सुमाधितोवलि) this stanza is quoted anonymously at No 2035. It is also given anonymously in the *Śaṅkaraśloka* (शङ्करश्लोक) at No 3004.

सति प्रदीपे सत्यग्नौ, सत्सुतारारवीन्दुषु ।
विना मे मृगशावाक्ष्या, तमोभूतमिदं
जगत् ॥ १४ ॥

यद्यपि दीपक जल रहा है, अग्नि प्रज्वलित होरही है,
सूर्य, चंद्रमा और तारागण भी ज्यों के त्यों प्रकाशमान
हैं, तथापि एक प्राणप्यारी मृगनयनी के विना यह सारा
संसार मुझको अंधकार भय प्रतीत होता है ॥ १४ ॥

On account of the absence of my favoured love
the whole world appears to me to be wrapped in dense
darkness, notwithstanding it is bright lamp—fire, sun,
moon and stars

This stanza which is quoted approvingly in the *Satyajit* (1923) (सुभाषितवलि १९२३) stands 159th in the 4th part *Satyajit* (अनन्तरक)

Cf—(a) “पुत्रपौत्रघृष्टैः, रुद्धैः पितरिदा ।

भार्याहीनगृहस्थैः, शून्यैर्वह्निभूम् ।”

(सुभाषितरत्नभाण्डागार २५२/१३४)

(b) “यः प्रदीपः प्रदीपोसी, काटः काटः विमुच्यते ।

दोषादोषाकरवती, विना तन्व्या समाग्नात् ।”

(सुभाषितवलि)

(c) “She was my life's unstringed bolt

That quenched, what beam shall break my night ?” Byron's
Poems of Love.

उद्धतः स्तनभार एष तरले नेत्रे चले भ्रूलते,
रागाधिष्ठित मोष्ट पल्लवमिदं कुर्वन्तु नामव्य-
थाम् । सौभाग्याक्षरपङ्क्तिकेव लिखिता पु-
ष्पायुधेन स्वयं, मध्यस्थाऽपि करोति ताप
मधिकं रोमावली केन सा ॥ १५ ॥

हे सुंदरि ! तुम्हारे पीनोन्नत कुचयुगल, चंचलनेत्र, च-
पलभ्रुवंग और विवफल के समान लाल होठ, रसिक
जनोंको दुःखित करते हैं वह तो ठीक, परंतु कामदेव के
निज करकमल से लिखी हुई सौभाग्यरूप अक्षरों की
पंक्ति के सदृश यह रोमावली मध्यस्था होने पर भी न
मालूम क्यों कर विशेष दुःखदायी हो रही है ? ॥ १५ ॥

भाषार्थ ।

कुचयुगल, नेत्र, भ्रूलता और औष्ठपल्लवके दुःखदायी होनेका
हेतु तो उनके उन्नत, चंचल, चपल और लाल होनेसे स्पष्ट पाया
जाता है परंतु यह रोमावली मध्यस्था होने पर भी क्योंकर दुःख
देती है सो कुछ समझमें नहीं आता ॥ लोकमें ऐसा प्रसिद्ध है कि
जो मध्यस्थ हो वह सताप का हेतु नहीं होता ॥

Properly speaking there cannot be any justifi-
cation in our complaint against the constant agi-
tation of our passionate hearts by the separate and
combined influences of thy rounded and developed
breasts, fickle eye-, evermoving arched brows, and
rosy lips. However we do not know why we are so
sorely pained by the line of hair on thy just
above the, though it is occupying an intermedi-
ate position and though it looks like a special
mark of good fortune written by the hand of *Pushpâ-
yudha* (पुष्पायुध), the wielder of flowery weapons !

Quoted anonymously in the *Sadbhāṣitāvalī* (सुभाषितावलि) at १० 13०४

Cf — “सूचापेनिहितः कटाक्षविशिखो निर्मातु मर्मव्यथां, श्यामात्मा कु-
टिलः करोतु कक्षरोमारोऽपिमारोऽयम् ।

मोह तावदप च तन्वि तनुतां बिम्बाधरोरागवा न्द्रुतस्तनमटलस्त-
वश्य प्राणैर्मम त्रीडति ”

(गीतगोविन्दे तृतीयसर्गे)

गुरुणा स्तनभारेण, मुखचन्द्रेण भास्वता ।
शनैश्वराभ्यां पादाभ्यां, रेजे ग्रहमयीव सा १६

गुरुस्तनभार से, सूर्य के समान प्रकाशमान मुखचंद्र से, और शनैश्वर (मंदगामी) चरणों से वह सुंदरी ग्रहमयी प्रतीत होती है ॥ १६ ॥

इस श्लोक का चमत्कार “गुरुणा,” “चन्द्रेण,” “भास्वता,” और “शनैश्वराभ्यां” के दोनों ज्यों के जानने से प्रत्यक्ष होगा ।

(क) “गुरु” = १ भारी अर्थात् पीनोन्नत, और २ बृहस्पति ।

(ख) “चंद्रमा” = १ चंद्रमा के सदृश, और २ चंद्रमा ।

(ग) “भास्वान्” = १ प्रकाशमान, और २ सूर्य ।

और (घ) “शनैश्वर” = १ मंदगामी, और २ शनैश्वर ।

With her full-developed Jupiter like breasts, bright and sunny moonlike face, and slow-moving Saturn-like limbs, the fury form of that handsome woman resembles the brilliant constellation of the planets

Quoted anonymously in the *Sulbasuta* (सुभाषितावलि) at No 1933

CL—(a) “गुरुणा स्तन भारेण, हासेन श्वेतरोचिषा ।

गन्धेन सुमन्देन, रेजे ग्रहमयीवसा ” १७८

(श्रीवृष्ण कौर्म दारमन्दचम्पू)

Mark that the first and fourth *Charanas* (1 & 4) are exactly correspond with those of our text

(b) “भास्वतालक्षणेन, श्वेतरोचिषा रिमतेन, लोहितेनाघरेण, सौम्यदर्शनेन, गुरुणानितम्बेन, स्थितेन होरेण, शनैश्वरेण पादेन, विषधेन लोचनोत्पलेन, त्रिभुवनविजयकेतुना रूपेण, ग्रहमयीव । ”

(वासुधना)

यस्याः स्तनौ यदि घर्नौ जघनं विहारि, व-
क्रं च चारु तव चित्त किमाकुलत्वम् । पुण्यं
कुरुष्व यदि तेषु तवास्ति वाञ्छा, पुण्यै-
र्विना नहि भवन्ति समीहितार्थाः ॥ १७ ॥

हे मित्र ! उस स्त्रीके पीनोन्नत कुचयुगल, मनोहर ज-
घनस्थल, और सुंदरमुख को देख देख कर अपने चित्त-
को वृथा संतप्त क्यों कर रहे हो, क्योंकि यदि इस सुं-
दरी के पयोधरादि का भोग करनेकी तुम्हारी अभि-
लाषा है तो सुकृत करने के लिए तत्पर हो । पुण्य सं-
चय के बिना मनोवांछित फलकी प्राप्ति कदापि नहीं
हो सकती ॥ १७ ॥

भावार्थ ।

परस्त्री के सौंदर्य को देखकर विकल होना सर्वथा
अनुचित है ॥

Oh heart ! what possible gain is there in thy
painful sensation at the sight of her thick-set breasts,
charming and fairy face ? If thou hast the
least desire to enjoy the afore-said things, thou must
perform a series of virtuous actions. The fulfil-
ment of one's hopes and wishes is entirely dependent
upon piety and goodness.

CF — “ किंचिद्व्रतकं कठकदलदलपीनस्तनावर्तन- व्यायामाश्रितकक्षुर्कं
मृगद्व्यास्तस्यास्तदालोकितम् । वाचस्ताश्च विदग्धमायचतुराः स्फारीभवन्मन्यया,
हंहो मानस किं स्मरस्यभिमताः सिध्यन्तिपुण्यैः त्रियाः ॥ ”

(रुद्रभट्टकृतशृंगारतिलकोदाहरणम्)

मात्सर्यं मुत्सार्यं विचार्यं कार्यं मार्याः सम-
र्यादं मिदं वदन्तु । सेव्या नितम्बाः किमु भू-
धराणा मुतस्मरस्मेरनितम्बिनीनाम् ॥१८॥

हे आर्य जनो ! मत्सरता छोड़कर कर्तव्य कर्म के
विचारपूर्वक शास्त्रीय प्रमाण सहित यह कहो कि इस
संसारमे जन्म लेकर मनुष्य को पर्वतों के मध्यवर्ती कं-
दरादि का सेवन करना श्रेष्ठ है अथवा कामोद्दीपन कर-
नेवाली मंदस्मित विलासवती तरुणियों के सुंदर जघन
स्थल का उपभोग करना श्रेष्ठ है ? ॥ १८ ॥

Oh ye learned Aryas (आर्या) ' you must, after a
careful consideration of the Sastras, at once make a
candid and authentic (founded on authority) declara-
tion, leaving aside your one sided views or parti-
ality, as to whether a man should renounce the world
and take his abode into the caves of mountains, or
should enjoy it in a right royal fashion and give
himself up to the pleasures of lovely women with
charming buttocks

Quoted anonymously in the *Sukhad tarāṇī* (सुभाषितावलि । २२२९)
the *Dacarij āraloka* (दशरूपावलोक), the *Karyamūlaka* (कार्य-
मुलक), the *Karyapradīpa* (कार्यप्रदीप), and the *Udāharanacā-
ndrikā* (उदाहरणचंद्रिका)

CL.— “ यधीतविधैर्विगते शिशुत्वे, घनेर्जिते हारिणि योवने च ।

सेव्यानितम्बास्तु विलासिनीनां, ततस्तदर्धं धरणीधराणाम् ”

(सुभाषितावलिः)

संसारेऽस्मिन्नसारे परिणतितरले द्वेगती पण्डि-
तानां, तत्त्वज्ञानामृताम्भःप्लुवलुलितधियां
यातु कालः कदाचित् । नोचेन्मुग्धाङ्गनानां
स्तनजघनवनाभोगसंसर्गिणीनां, स्थूलोपस्थ-
स्थलीषु स्थगितकरतलस्पर्शलोलाद्यता-
नाम् ॥ १९ ॥

इस परिणाम में चंचल और असार संसार में पांडित
जनों की केवल दोही गति होती हैं, एक तो तत्त्वज्ञान
के अमृतमय सरोवर में बारंबार अवगाहन कर के अ-
पना समय व्यतीत करना और दूसरे मुग्धयुवतियों के
विस्तृत कुचयुगल और जघनस्थल के स्थूल उपस्थल
का सकाम स्पर्श करके कंदर्प सुखका भोग करना ॥ १९॥

In this worthless and changeable world, learned
men should either (1) pass their days in drinking
the nectar of spiritual knowledge, or (2) devote
themselves to the pleasant of youthful
women whose breasts and are both hard and
thick-set, and whose are fully developed
and extended.

cf — “ त्याग लोकसुख या रहे, मत्त परात्माध्यान ।

रमणीरति में रत रहे, अथवा रसिक मुजान ॥ ”

(रसिक कवि)

संमोहयन्ति मदयन्ति विडम्बयन्ति, निर्भर्त्स-
यन्ति रमयन्ति विषादयन्ति । एताः प्रविश्य
हृदयं सदयंनराणां, किं नाम वामनयना न
समाचरन्ति ॥ २१ ॥

हृदय में सदय (दयापूर्वक) प्रवेश करके मनुष्यों को
मोहित करलेने, मदोन्मत्त करने, तरसाने, धमकाने, प्रस-
न्न करने और दुःख देनेवाली इन मृगनयनी सुंदरियों के
लिए ऐसा कौनसा काम है जिसे वह न करती हो ? २१॥

भावार्थ

मृगनयनी सुंदरियों के नेत्र मनुष्यों के हृदयमें प्रथम तो
मानों दयाभाव वसे ही प्रवेश करते हैं परंतु एक बार
प्रवेश करने के पश्चात् उनको नाना भांति से कष्ट देने के
लिए भी किसी प्रकारकी चूटि नहीं करते ?

After once entering the hearts of men, with ap-
parent profession of kindness and sympathy clever
(lit. crooked eyed) women can either stupify or mad-
den, or mock, or threaten, or gladden, or trouble
them in a thousand different ways as it suits their
whims.

The stanza is also found in the *Mucchakatikā* (मृच्छकटिक) and the
प्रबोधचंद्रोदय.

Cf.—(a) “ घेर्ये घसुमति श्रियकवलयलुन्मादयत्यान्तर,
पादे पातयति मयच्छति रतस्मान्ते च कुत्सा मलम् ।
ओनिग्र्यं कुरुते विभाजयति च प्राणोपमै र्वेषुभि ,
सयसे जरसा युश नमपि दहारी कनारीयति ॥ ”

(मर्दहरी निर्वेदम्)

(b) “ What careth she for hearts when once possessed ? ”

Byron's *Childe Harold's Pilgrimage* II 34

विश्रम्य विश्रम्य वने द्रुमाणां, छायासु तन्वी
विचचार काचित् । स्तनोत्तरीयेण करोद्धृतेन,
निवारयन्ती शशिनो मयूखान् ॥ २२ ॥

वनके वृक्षोंकी छायामें विश्राम लेले कर वह विरहिणी
तहणी अपने चौरको स्तनपरसे ठठाकर चंद्रमाकी
किरणोंसे निज कोमल शरीर की रक्षा करती हुई वनमें
विचर रही है ॥ २२ ॥

इस श्लोकमें कविने किसी विरहिणी स्त्रीके कोमल
शरीर की असाधारण सुकुमारता का वर्णन किया है कि
जिसके कारण से वह सूर्य की प्रखर किरणोंकोही नहीं
किंतु चंद्रमा के शीतल प्रकाश को भी सहन नहीं कर
सकती । प्रत्येक पदसे श्लोकोक्त तन्वीकी असामान्य सु-
कुमारता प्रत्यक्ष रूपसे झलकती है ॥

Look at the delicate form of that fury woman
who is walking in cool moonlit night advancing step by
step with a slow and cautious pace resting occasion-
ally under the shade of forest tree and drawing up
her veil over the moon so as to protect her face from
the effects of luminous light

अदर्शने दर्शनमात्रकामा, दृष्ट्वा परिष्वङ्गरसै-
कलोला । आलिङ्गितायां पुन रायताक्ष्या-
माशास्महे विग्रहयो रभेदम् ॥ २३ ॥

विशाल नेत्रवाली रमणी का जबतक दर्शन न हो तब तक तो दर्शनमात्र हीकी आकांक्षा बनी रहती है और दर्शन के पीछे उसका आलिंगन करने की लालसा उत्पन्न हो जाती है, परंतु आलिंगन के अनन्तर तो हमारी यह इच्छा हो जाती है कि किसी प्रकारसे हम दोनों की देह कभी पृथक् ही न हो और हम दोनों में कोई भेद न रहकर इन दो शरीरों का एकही शरीर हो जाय तो बहुत उत्तम ही ॥ २३ ॥

भावार्थ

एक बार देखलेने पर स्त्रियोंसे वचना-सर्वथा असंभव हो जाता है इसलिए मुमुक्षु जनों को स्त्रियोंका चित्तमन मात्रभी नहीं करना चाहिए ॥

As long as we do not see her, our only wish is to have a glance of her handsome person; but when this simple wish is gratified we are anxious to have her body in our loving embrace. However, when that boon is also granted we pray God that He may be gracious enough never to part us asunder but to keep our hearts inseparably closed to one another.

PURPORT

It is impossible not to fall into the snares of women after once seeing their faces. True lovers of freedom of will and action should, therefore, avoid them from a distance

मालती शिरसि जृम्भणोन्मुखी, चन्दनं वपुषि
कुङ्कुमाविलम् । वक्षसि प्रियतमा मनोहरा,
स्वर्ग एष परिशिष्ट आगतः ॥ २४ ॥

मस्तक पर खिलती हुई मालती की माला धारण क-
रना, केसर चंदनसे अंगराग करना और मनोहर प्राण
प्यारी को वक्षस्थलसे लगाना पृथ्वीतल परही स्वर्गसुख
भोगने के समान समझना चाहिए ॥ २४ ॥

Those who wear fragrant garlands of budding
jasmine blossoms round their neck rub the sweet
scented saffron over their bodies, and press the hand
some person of a beloved charming lady close to their
hearts, can justly be said to obtain a portion of hea-
venly bliss even upon the surface of this wretched
world

Quoted anonymously in the *Esblana Torala* (सुभाषित-माला) at No.
2223. For the idea of the latter half of the stanza, Cf —

“उत्तर्नी सन्वलम्ब्य या रति, सा न घटमग्ने शस्ति मे मति” १८
(दामोदरहिता ७४ अध्याय)

For the point of the Stanza, Cf —

“If Heaven a draught of heavenly pleasure spare

One cordial in this melan choly vale

Tis when a youthful, living modesty is

In other's arms breathe out the tender tale

Beneath the milkwhite thorn the tints the evening gale” Burns

The latter a Saturday Night.

प्राङ्गामेति मनाग मानितगुणं जाताभिलाषं
ततः, सत्रीडं तदनु श्रुतीकृततनु प्रत्यस्तधैर्यं
पुनः । प्रेमाद्रि स्पृहणीयनिर्भररहः क्रीडाप्रग-
ल्भं ततो, निःशङ्काङ्गविकर्षणाधिकसुखं रम्यं
कुलस्त्रीरतम् ॥ २५ ॥

प्रथम ही प्रथम “ नहीं नहीं ” के निषेध वाक्यों द्वारा
कृतज्ञता रहित, पश्चात् थोड़ी थोड़ी अभिलाषा सूचक,
पश्चात् लज्जापूर्वक अंग प्रत्यंगों के शिथिल करने की
चेष्टा सहित, पश्चात् अनुरागयुक्त, पश्चात् एकान्त क्रीडा
की आतिशय बांछा सहित, पश्चात् नानाविध केलि
क्रीडा में प्रवीणता प्रगट करनेवाला और तत्पश्चात्
निर्भयपूर्वक अंगमर्दनादिके कारण असाधारण सुख देने-
वाला कुलस्त्री का रमण अत्यंत ही रमणीय है ॥ २५ ॥

इस श्लोक में कविने अज्ञातयौवना नवोटा की दशा से
प्रारंभ करके प्रौढावस्था पर्यंत की स्वीया नायिका के
सुरत की प्रतिमूर्ति ज्यों की त्यों खींच दी है ॥

The of one's own wife coming of a
high and respectable family is indeed the best and
highest pleasure on the face of the earth, for .. .

Note—I abstain from translating the above
stanza from fear of oversensitive critics who are sure
to decry it as obscene. To me, it, however, presents
nothing which can justly be taken as really repug-
nant to man's feelings in general

उरसि निपतितानां स्रस्तधाम्मिलकानां, मुकु-
लित नयनानां किञ्चिदुन्मीलितानाम् । सुरत-
जनितस्वेदस्विन्नगण्डस्थलाना मधरमध्रुवधू-
नां भाग्यवन्तः पिबन्ति ॥ २६ ॥

वक्षस्थलपर पड़ी हुई, बिखरे हुए केशवाली, कभी
पलक लगाए हुए, कभी अधखुले नेत्रोंमें कुछ कुछ देखती
हुई, और सुरत जनित प्रस्वेद बिंदुओंको गण्डस्थलपर
धारण करनेवाली पलियोंके अधरामृतका पान करना
विरले भाग्यवान मनुष्योंकेही प्रारब्धमें लिखाहै ॥२६॥

The pleasure of drinking the labial nectar of
their beloved wives who are lying on their breast-
with dishevelled hair, half opened eyelids, and rosy
cheeks streaming with the sweat of recent coition is
indeed reserved for the fortunate few

Quoted anonymously in the *Suśīlāśāstrā* (सुभाषितानाले) at
No. 2135

Cf (a) “रतिरभसनितान्तश्रान्तकान्ताकुचान्त, क्षलदनलकराया ना-
भिदेशेष्वधो वा । रिमतमधुरमुखीनां ह्रीणनेत्रोत्पलाना, मधरमध्रुवधूनां भाग्यवन्तः
पिबन्ति ॥ ” (शार्ङ्गधरस्य)

Mark that the last charana of this verse exactly coincides with
that of our text.

(b) “आलोलानलकानलीं पिलुलितां बिभ्रद्धलकुण्डल,
किञ्चिन्मृदभिरेनक तनुतरैः स्वेदाभस सीकरै ।
तन्वया यत्सुरतान्ततान्तनयन वसत्र रतिव्यत्यये,
तत्वा पातु चिराय किं हरिहरब्रह्मादिभिदैरतै. ३ ” (अमरदातके)

आमीलितनयनानां, यत्सुरतरसो नु संविदं-
 कुरुते । मिथुनैर्मिथोऽवधारित मवितथ
 मिदमेव कामनिर्वहणम् ॥ २७ ॥

अधखुले नेत्रवाली स्त्रियोंके साथ सुरतरसका साक्षा-
 त्कार करनाही कामी जनोंके मनोवांछित पुरुषार्थका
 अन्तिम परिणामहै कि जिसको कीड़ा करनेवाले दोनों
 स्त्रीपुरुषही भलीभाँति जान सकते हैं ॥ २७ ॥

The company of women whose eyes are partly
 closed on account of the intensity of their passion is
 the highest pleasure that can be felt by the loving
 pair and constitutes the ultimate end of amorous
 sports.

For etiquette's sake it is most appropriate and proper to leave
 this stanza without any note whatever

इदं मनुचितक्रमश्च पुंसां, यदिह जरास्वपि
मान्मया विकाराः । यदापि च न कृतं नितम्बि-
नीनां, स्तनपतनावधि जीवितं रतंवा ॥ २८ ॥

वृद्धावस्थामेभी कामदेवके विकारोंका अनुभव करना
सुरूपोंके लिए बहुतही अनुचित है, विशेष करके इस
कारणसे कि सुंदर जघनस्थलवाली रमणियोंके जीवन
और सुरतकी अवधि उनके स्तनोंके पतन होनेके समय
पर्यंत नहीं रक्खी गई है ॥ २८ ॥

How unjustifiable and improper is the decree of
fate which makes men succumb to the sentiments of
love even when they are too old for them ; especially
when we see that the life of women is not limited to
the contraction or fall of their bearing ?

Quoted anonymously in the *Kāvyopendīya* (काव्यमदीप) and the
Udāharanachandrikā (उदाहरणचंद्रिका)

Cf — “ न शतेनापि वर्षाणां मपैति मदनशयः ।

तत्राशक्तया निवर्तन्ते नरा — १४”

(वाराहीसहिता ७४ अध्याय)

In the *शार्दूलपद्धति* at No 564, the first half of this verse is
ascribed to शीटाभट्टारिका, and the second half to मोजराज when both
were playing chess with one another

एतत्कामफलं लोके, यद्वयोरेकचित्ता ।

अन्यचित्त कृतेकामे, शवयोरिव सङ्गमः॥२९॥

इस संसारमें सुरत के समय स्त्रीपुरुषका एक चित्त होनाही कामका फल समझा गया है, क्योंकि जब दोनोंका एक चित्तही न हो वह तो सुरतही नहीं कहा जासकना किंतु शव संगमके समानहै ॥ २९ ॥

The true end of is the full union of the hearts of the enjoying persons ; but when that aim is not accomplished, the intercourse is nothing different from a contact of corpses.

CL— “ सुरते च समाधौ च, मनो यत्र न लीयते । ध्यानेनापि हि किं तेन, किं तेन सुरतेन वा ॥ ”
(शार्ङ्गधरपट्टतिः)

Union of hearts is, in reality, the first requisite for true friendship Where this is not the case there is neither love nor friendship The poet expresses this idea very strongly in the above Śloka

प्रणय मधुराः प्रेमोद्गाढा रसादलसा स्तथा,
 भणितमधुरा मुग्धप्रायाः प्रकाशितसम्मदाः ।
 प्रकृतिसुभगा विश्रम्भार्हाः स्मरोदयदायिनो,
 रहसि किमपि स्वैरालापा हरन्ति मृगी
 दृशाम् ॥ ३० ॥

नम्रता पूर्वक मधुर, अनुराग पूर्ण, शृंगारादि रसकी
 आधिक्यतासे शिथिल, रति संकेतिक वचनोंसे मधुर,
 अस्फुट, आनंदयुक्त, स्वभावहीसे सुंदर, विश्वासके योग्य
 और कामदेवको उत्पन्न करनेवाला, मृगनयनी सुंदरि-
 योंका एकान्तस्थलका यथेच्छ भाषण निस्संदेह सबके
 मनको हरण करलेताहै ॥ ३० ॥

The words of women with antelope like eyes which are (1) sweet on account of their meekness, (2) full of affection, (3) slow on account of the intensity of their love, (4) agreeable to hear, (5) almost indistinct and unintelligible, (6) expressive of happiness, (7) naturally graceful, (8) trustworthy, (9) apt to excite passion, and (10) coming out of their own free will, if spoken in a lonely space are sure to enslave the hearts of those to whom they are addressed

CL— (a) “ मुहुरविशदा विघ्नभार्हा मुहु स्मृतमन्यवो, मुहुरस्रला प्रेम
 प्रह्ला मुहुर्महुरस्थिरा । विततशपयोपाटभाङ्गा मुहुर्मधुरामुहु , परिवशपिरे निष्प
 र्केता मियो मियुनोक्तय ॥ ” (सुभाषितावलि)

(b) “ म्लानस्य जीवकुसुमस्य विकासनानि, सन्तर्पणानि सषले-
 न्द्रिग्यन्दनानि । एतानि ते सुवचनानि सरोरहाक्षि, वर्णामृतानि मनसश्च
 रसायनानि ॥ ” (भवभूतिवृत्तौत्तररामचरितम्)

आवासः क्रियतां गाङ्गे, पापहारिणि वारिणि ।
स्तनद्वये तरुण्यावा, मनोहारिणि शारिणि ॥३१॥

यातो पापमोचनी श्रीगंगाजीके तटका सेवन करनाही
श्रेष्ठहै और या तरुणी सुंदरियोंके मनोहर स्तनमध्यका
भोगविलासही ठीकहै ॥ ३१ ॥

भाषार्थ ।

मनुष्यको उचितहै कि यातो जगतके जंजालोंको
छोडकर श्रीगंगाजीके तटका निवास करे और या
संसारमें अनुरक्त होकर सुंदर युवतियोंके साथ विहार करे।

You should either go to the Ganges and take your
abode on her pious banks quite capable of purifying
your soul of all previous sins, or you should devote
yourself to the charming breasts of young women
adorned with beautiful necklaces.

Quoted anonymously in the *Subhāshitāvalī* (सुभाषितावलि) at
No 3425 (B S S No XXXI)

The Hindus consider the Ganges as the most sanctifying stream
on the surface of the globe For the description of the Ganges, see our
note elsewhere

प्रियपुरतो युवतीनां, तावत्पदमातनोतु हृदि-
मानः । वहति न यावच्चन्दन तरुसरभिर्नि-
र्मलः पवनः ॥ ३२ ॥

तरुणियोंके हृदयमें अपने प्राणवल्लभके समक्ष मानकी
स्थिति जबतकही रह सकतीहै कि तबतक चंदन तरुकी
सुगंधयुक्त निर्मल पवनका संचार न हो ॥ ३२ ॥

भावार्थ ।

मलयाचलके शीतल, मंद, सुगंध पवनके चलतेही
मानवती स्त्रियोंके मानका तत्काल मर्दन होजाता है ।

In company of their lovers, jealous anger in
youthful women's hearts can only exist until the blow-
ing of a fresh breeze smelling of the sweet scent of
sandal wood.

Sanskrit poetry is very full—rather overful—of the description of
madness or jealous anger of our ladyloves. Fresh breezes saturated with
the sweet scent of sandal are one of the many causes which help us to
a considerable extent to put out their anger, to reinstate ourselves
into their favours and to bring about the wished for reconciliation with
our sweethearts far sooner than it could have been under any other
circumstance

परिमलभृतो वाताः शाखा नवाङ्कुरकोटयो,
मधुरविरुतोत्कण्ठावाचः प्रियाः पिकपक्षि-
णाम् । विरलसुरतस्वेदोद्गारा वधूवदनेन्दवः,
प्रसरति मधौरात्र्यां जातो न कस्य गुणो-
दयः ॥ ३३ ॥

जिस समयमें सुगंधयुक्त पवन चलने लगता है,
वृक्षोंकी शाखा नवीन पत्राङ्कुरोंसे सुशोभित होजातीहै,
कोयल उत्कण्ठायुक्त प्रिय कलरव करने लगते हैं, और
पत्तियोंके सुखचंद्रपर सुरत जनित मस्वेदकी तनिकसी
धार बहार देने लगती है, ऐसे वसन्तऋतुकी रात्रिमें
कौनसा ऐसा पुरुष है कि जिसके हृदयमें कामदेवका
उदय न होता हो? ॥ ३३ ॥

Who is it that can avoid the excitement of
passion in the midst of a lovely night of Spring when
the air is full of agreeable smell, the boughs of trees
are covered with fresh foliage, the sweet cooings of
cuckoos are causing great sensation in the hearts,
and the sweat is slightly perceptible on the
cheeks of moon faced ladies ?

CL— (a) “आकम्पितानि हृदयानि मनस्विनीनां, वातैः प्रमुहसहकार-
कृताक्षिताः । सन्नाहितं स्फुटतस्य मदाङ्कुरस्य, शोभापैर्यैः पुङ्गवस्य च प्रति-
नादैः ” ३३ (अनुसंहारः)

(b) “अविरलकमलपिकासः, सकलादिमदश्चकोकिलानन्दः ।

रम्योऽयमिति सप्रति, लोकोत्कण्ठाकर काल ॥ ८३ ”

(काव्यालङ्कारः । ७ अध्यायः)

आवासः किल किञ्चिदेव दयितापार्श्वे विलासा-
लसः, कर्णे कोकिलकामिनीकलरवः स्मेरो ल-
तामण्डपः । गोष्ठी सत्कविभिः समंकतिपयैः
सेव्याः सितांशोः कराः, केषांचित्सुखयन्त्यवे-
हि हृदयं चैत्रे विचित्राः क्षपाः ॥ ३५ ॥

जिस समयमें, भोगविलाससे शिथिल होकर अपनी
प्राणप्यारीके निकट कुछ काल निवास करना, कोकिल
कामिनियोंके सुंदर शब्दोंका श्रवण करना, प्रफुल्लित
लतामंडपका आनंद लूटना, और उत्तमोत्तम कवीश्वरोंकी
गोष्ठी और चंद्रमाकी शीतल किरणोंका सेवन करना
आनंददायक होताहै वैसी चित्रविचित्र चैत्रकी रात्रियें
किसी किसी भाग्यवान मनुष्योंके हृदयकोही सुखी
करती हैं ॥ ३५ ॥

There are only a few persons who can afford to
delight themselves in the wonderfully pleasant nights
of *Chaitra* either by taking a slight rest from their
amorous toils by the side of their beloved loves, or by
hearing the sweet chirpings of female cuckoos, or by
entering the interior of a lovely bower of creepers, or
by conversing with good poets, or by enjoying the
cool rays of the moon.

Cf — “रम्यः प्रदोषसमयः स्फुटचंद्रभासः, पुष्कोकिलस्य विहृतं पवनः
सगन्धिः । मत्तालियूयविहृत निशिशीतुपानं, सर्वं रसायनमिदं कुसुमायुधस्य ३४”

‘मत्तुसहारे वसन्तवर्णने’

पान्थस्त्रीविरहानलाहुति कथा मातन्वतीम-
 अरी, माकन्देषु पिकाङ्गनाभिरधुना सोत्क-
 ण्ठ मालोक्यते । अप्येते नवपाटलापरिमलप्रा-
 ग्भारपाटञ्चरा, वान्ति क्लान्तिवितानतानवकृ-
 ताः श्रीखण्डशैलानिलाः ॥ ३६ ॥

इस वसंतकालमें स्थान स्थानमें पथिकोंकी विरहिणी स्त्रियोंकी वियोगामिसे निकली हुई मंजरीरूपी शिखा प्रज्वलित होरही है, आम्रके वृक्षोंमें कीयल उत्कंठासहित अवलोकन कररही हैं, और नवीन खिले हुए पलाशके पुष्पसमूहकी सुगंधि चुरानेवाले और मार्ग चलनेके श्रमको दूर करनेवाले मलयाचलके पवन चलरहेहैं ॥ ३६ ॥

इस श्लोकमें कविने वसंतऋतुकी स्वाभाविक महिमा वर्णनकी है ॥

The sight of mango stalks representing as it were the burning flame of the fire of separation from his beloved wife, the passionate looks of female cuckoos, and the sweet-scented breeze of the Malaya mountain blowing with the stolen odour of the newly blossomed *Pátals* that can allay the fatigue of the way, all combine to add a great deal to the mental pangs of the unfortunate traveller away from home.

८५ — “ दसविमलितमहीवद्विचचत्पराग मकीटतपटवास्तेर्गस्यन्वानना-
 नि । इह हि ददति चेतः केतकीगन्धवधुः, प्रसरदसम बाणप्राणवद्गन्धवाहः । ”

(गीतगोविंदः मयनसर्गः)

सहकारकुसुमकेसर निकरभरामोदमूर्छितादि-
गन्ते । मधुरमधु विधुरमधुपे, मधौ भवेत्कस्य
नोत्कण्ठा ॥ ३७ ॥

जिस समयमें आमके पुष्पोंकी केसरके अतिशय
सुगंधसे दशो दिशा व्याप्त होजाती हैं और मधुर मधुके
आस्वादनसे सारे भ्रमर उन्मत्त हो जाते हैं उस वसंत
ऋतुमें किस मनुष्यके मनमें कामोदीपन नहीं होता? ३७

The advent of the lovely season of Spring when
the whole atmosphere is quite saturated with the
sweet perfume of copious mango blossoms, and the
bees are almost maddened with drinking the
flowery juice is powerful enough to make us ardently
long for the company of our beloved persons. To be
sure, there is none who can successfully stand the
irresistible force of Love in Spring

Quoted under *K p l r l a* in the *Sikh Itarns* (मुभाषितावाले)
at No 1666 and the *शाङ्गियरपद्धति* at \ 3-5

Cf— (a) “ विकसितसहकारभारहारि, परिमलपुञ्जितशुभ्रितद्विरेक ।
नवकितल्यचादधानरथी हंसति मुनेरपि मानस वसन्त ”

(काव्यप्रदीप.)

(b) नन्दयानिन्दललनोत्थन नन्दकलषलकठकलकललललल ।

मधुरमधुविधुरमधुपे, मधुरमधुनाथिनोति धराम् ”

(काव्यालङ्कार, II 30)

Mark that the 3rd *Clara* s of this stanza is similar to that
of our text.

अच्छार्द्रचन्दनरसार्द्रकरामृगाक्ष्यो, धारागृहा-
णि कुसुमानि च कौमुदी च । मन्दो मरुत्सु-
मनसः शुचिहर्म्यपृष्ठं, ग्रीष्मे मदं च मदनं च
विवर्द्धयन्ति ॥ ३८ ॥

अत्यंत स्वच्छ चंदनके रससे आर्द्रहार्योवाली मृग-
नयनी सुंदरियें, जलयंत्र (हौज़ फँवारे आदि), पुष्प,
चंद्रमाकी निर्मल चांदनी, मंदगामी सुगंधित पवन,
और सुंदर महलकी छत, ये सब ग्रीष्म ऋतुमें आनंद
और कामदेव दोनोंहीकी वृद्धि करते हैं ॥ ३८ ॥

Hands of faireyed damsels drenched with the
juice of pure sandal, houses furni-bed with
artificial jets or fountains of water, flower-, moonlit
nights, slow and sweet-scented breezes, and beautiful
roofs of stately palaces are all conducive to streng-
then high spirits and passion in summer.

Cf —“ निशाः शशाङ्कः क्षतनीरराजयः, क्वचिद्विचित्र जलद्वयमदिरम् ।

मणिप्रकाराः सरसे च चंदन, शुचौ प्रिये यान्ति जनस्य सेव्यताम् ”

(ऋतुसंहारः । ग्रीष्मवर्णनम्)

स्रजो हृद्यामोदा व्यजनपवन श्वन्द्रकिरणाः,
 परागः कासारो मलयजरजः सीधुविशदम् ।
 शुचिः सौधोत्सङ्गः प्रतनुवसनं पङ्कजदृशो,
 निदाघार्ता ह्येतत्सुखमुपलभन्ते सुकृतिनः ३९॥

ग्रीष्मके निदाघसे पीडित होकर मनोहर पुष्पमाला,
 पंखेका पवन, चंद्रमाकी शीतल किरण, पुष्पोंका पराग,
 सरोवर, चंदनकी रज, उत्तममदिरा, सुंदर महलकी
 छत, चारीक वस्त्र, और कमलनयनी प्राणप्यारीके उप-
 भोग करनेका सुख विरले भाग्यवान मनुष्यही लूट
 सकते है ॥ ३९ ॥

*Beautiful garlands, fan breeze, lunar rays,
 pollen dust, tink, sandal powder, pure wine, fine pa-
 lace, few (necessary) clothes of delicate fibre, and
 lotus-eyed women constitute a special privilege of the
 blessed few when they are pained with the excessive
 heat of summer*

Cf— “अन्यच्छ सितं प्रशुकं शुचिं मधु स्नामोदं मच्छ रजः,
 कर्पूरविधृतार्द्रचन्दनकुचद्वन्द्वा कुरङ्गोद्ग्रा ।
 धारावेश्मं सुपाठलं निचकिलः खगदामचन्द्रतिथो,
 घातं मृष्टिं रिपुं वृषैव तव न ग्रीष्मोऽभविष्यद्यदि ।”

(सुभाषितरत्नभाण्डागारः)

सुधाशुभ्रं धाम स्फुरदमलराशेः शशधरः,
 प्रियावक्राम्भोजं मलयजरजश्चातिसुरभि ।
 स्रजो हृद्यामोदा स्तदिदमखिलं रागिणिजने,
 करोत्यन्तः क्षोभं नतु विषयसंसर्गविमुखे ॥४०॥

लिपा पुता स्वच्छ महल, चंद्रमाकी निर्मल प्रकाश-
 मान चांदनी, प्राणप्यारीका मुखकमल, अत्यंत सुगंधित
 चंदनकी रज, और मनोहर पुष्पमाला कामी जनोके
 मनमें बहुत क्षोभ उत्पन्न कर सकते हैं परंतु विषय
 वासनासे विमुख विरक्त जनके अंतःकरणमें किसी
 प्रकारका विकार नहीं कर सकते ॥ ४० ॥

A neat and clean house, the clear and reful-
 gent moon, the lotus-like face of sweethearts, fragrant
 sandal dust, and charming garlands are able to cause
 a powerful storm into the hearts of the passionate ;
 but, on the contrary, they are quite helpless to pro-
 duce the least effect upon the calm and serene tem-
 perament of those who have resolutely turned their
 faces from sensual pleasures.

When we consider the point of the stanza we cannot fairly
 justify its place in the description of Summer. However, the poet
 seems apparently bent on bringing the cooling effects of cleanliness,
 moon, ladies sandal and flowers to the notice of his readers

तरुणीवैषादीपितकामा, विकसितजातिः पुण्य
सुगन्धिः । उन्नतपीनपयोधरभारा, प्रावृट्
कुरुते कस्य न हर्षम् ॥ ४१ ॥

कामोदीपन करनेवाली, प्रफुल्लित मालती लतासे
सुशोभित, उत्तम सुगंधसे सुगंधित, तथा उन्नत और सघन
पयोधरोंसे युक्त वर्षाऋतु तरुणी स्त्रीके समान किस
मनुष्यके हृदयको हर्षित नहीं करती ॥ ४१ ॥

कविने इस श्लोकमें वर्षा ऋतुकी तुलना तरुणी स्त्रीके
साथ की है । “ दीपितकामा, ” “ विकसितजातिः ”
“ पुण्यसुगन्धिः, ” और “ उन्नतपीनपयोधरभारा, ” तरुणी
और प्रावृट् दोनोंहीके विशेषण हैं ॥

Who is not delighted at the sight of the rainy
season which like a youthful lady is quite capable of
exciting men's passions by the fragrant odour of full-
blown *Jāti* flowers and the thick gathering of rising
clouds loaded with rains ?

In the following couplet we have got a very striking contrast
to the idea of the text for, here, the poet *Tridhī* (वृद्धि) compares
the rainy season to an old woman

“ अपगतरजोविकारा, धनपटलाकान्ततारकालोका ।

लम्बपयोधरभारा, प्रावृट्यं वृद्धवनितेव ” (सुभाषितावलिः)

वियदुपचितमेघं भूमयः कन्दालिन्यो, नवकुट
जकदम्बामोदिनो गन्धवाहाः । शिखिकुलक-
लकेकारावरम्या वनान्ताः, सुखिन मसुखिनं
वा सर्वमुत्कण्ठयन्ति ॥ ४२ ॥

वर्षाकालके मेघपटलसे व्याप्त हुआ आकाश, नवीन
अंकुरोंसे युक्त भूमिस्थल, तत्क्षणखिले हुए कुटज और
कदंबके पुष्पोंकी सुगंधसे सुगंधित पवन, और
मयूरमंडलीके कलरवसे रमणीय वनप्रदेश, सुखी और
दुखी सबहीको उत्कंठित करते हैं ॥ ४२ ॥

The spirits of every person whether happy or unhappy are sure to be affected with ardent passion at the sight of the cloudy sky, the sprouting fields, the fragrant breeze blowing with the odour of newly blossomed *Kutaja* (कुटज) and *Kadamb* (कदम्ब) flowers, and the charming forests full of melodious noise of peacock flights

Cf —(a) “ उन्निद्रकन्दलदलान्तरलभ्यमान, शुभ्रन्मदान्धमधुपे घनमेघ-
काले । स्वप्नेऽपि य प्रवसति प्रविहायकान्तां, तस्मैविषाणरहिताय नमो वृषाय ।”

(सुभाषितरत्नभाण्डागारः)

(b) “ गअण च मत्तमेह घारालुलिअञ्जुणाई अ वणाई ।

(गन) (घ) (तार्जुनानि) (च) (नानि)

गिरहङ्कार मिअङ्गा हरन्ति नीलाओ वि गिसाओ ।

(नि) (मृगा) (अपि) (निशा.)

(आनन्दवर्धनस्य ध्वन्यालोके)

(c) “ वियदलिलालिनाम्बुगर्भमेघं, मधुकरकोकिलकजितैर्दिशा श्री-
घणि एमिनवाङ्मुपहृष्टहृत्, प्रणति परो दयिते प्रसीद मुग्धे ”

(काव्यमदीप.)

उपरिघनं घनपटलं, तिर्यगिरयोऽपि नर्तित-
मयूराः । क्षितिरपि कन्दलधवला, दृष्टिपथिकः
क्यापयतु ॥ ४३ ॥

मस्तकके ऊपर तो मेघोंकी घटाका घटाटोप हो रहा है, दोनों पार्श्वके पहाड़ोंमें मयूर मंडली नृत्य कर रही हैं और चरणोंके नीचेकी भूमि नवीन कंदलसे धवल हो रही है । इस दशामें बिचारे पथिक किस तर्फमें दृष्टि करके संतुष्ट हो सकते हैं ? क्योंकि वे जिधर देखते हैं उधरही कामोद्दीपक पदार्थोंसे उनका अंतःकरण संतप्त होता है ॥ ४३ ॥

How can the mind of a wayfarer be not disturbed at the sight of his head being canopied with raining clouds, the sidelong hills being filled with peacocks dancing with pleasure, and the soil beneath his feet being covered with flowers and roots ?

Quoted under *Bhartrihari* (मर्हरी) in the *Sabbatitras* (सुभाषितावलि) at p. 1744 and anonymously in the *Śāstrīyapaddhati* at No 388b

The words “उपरि घन घन पटलं” are also met with in the *Madhukāśha* (मुद्राराक्षस । १ । २१)

Cf — “दलकदलमाग्नूनि, सनवान्मुदमम्बरम् ।

वाय्व. फुलाम्बुजयुजो, जातादृष्टिविषमम्”

(काव्यानुशासनम्)

इतो विद्युद्वल्लीविलसित मितः केतकितरोः,
स्फुरद्गन्धः प्रोद्यजलदनिनदस्फूर्जित मितः ।
इतः केकिक्रीडाकलकलरवः पक्ष्मलदृशां,
कथं यास्यन्तेते विरहदिवसाः संभृतरसाः ४४॥

नहीं मालूम कि सुलोचना विरहिणी स्त्रियोंके शृङ्गारादिरसोंकी वृद्धि करनेवाले वियोगके दिन इस वर्षा कालमें किस प्रकारसे कटेंगे, क्योंकि एक ओर तो आकाशमें विजलियोंने झमाझम मचा रक्खी है और दूसरी ओर फूली हुई केतकीकी महक उड़ रही है, तथा इधर तो बरसते हुए मेघोंका समूह गर्जना कर रहा है और उधर मयूर मंडली उन्मत्त होकर नाचती हुई सुंदर कलरव कर रही है ॥ ४४ ॥

With what great difficulty will, the days of women, with strong and beautiful eyelashes and wellversed in the art of enjoyments, be passed at the time of separation from their loving husbands when their hearts are sorely pained with the fire of passion continually brightened at the sight of a brilliant flash of lightning in the sky, on the one side, and the odorous air fraught with the strong scent of *Ketaki* (केतकी) flowers, on the other; as well as of the roaring of raining clouds, in this place, and the passionate cries of peacocks in that?

CL—(a) “दिशाघारा हारा शमितरमभारा शमवता मसूचीसंचारा
श्रुतमदविकाराश्चशिखिनाम् । धृताध्यव्यापारा स्तुहिनकणसारा रिपहिणी मरः
कीर्णाङ्गाराः किरति जलघारा जलधरः ॥ ” (सुभाषितरत्नभाण्डागारः)

(b) “मेघै र्व्योम नवाम्भुभिर्वसुमती विद्युद्वताभिर्दिशो, घाताभि
गेगन वनानि कुटजे पुरै र्वृत्तानिन्नगा । एकां घातयितुं वियोगविधुरां दीनां
वराकीं त्रियं, प्रादुर्त्काल हताशवर्गयकृत मित्या किमाहम्बरम् ॥ ”

(सुभाषितावलि)

(c) “इत केकीनादे स्तुदति शतकोटि प्रतिमटे, रितः काम काम
कीठनतानाजे प्रहरति । इतो गर्जत्युच्चैर्जलधरणो भीमनिनदे, विना नाथं जाने
न सखि भविता किं ननु मम ॥ ”

(जनार्दनमट्टस्य शृङ्गारशतकम्)

असूचीसंसारे तमसि नभसि प्रौढजलद-ध्वनि-
प्राये तस्मिन्पतति दृषदां नीरनिचये । इदं
सौदामिन्याः कनककमनीयं विलसितं, मुदं च
शानिं च प्रथयति पथिष्वेव सुदृशाम् ॥४५॥

जिस साँवनकी महा अंधियारी रातमें सूईके बराबर
भी पगढंडी नहीं सूझती, और अत्यंत गर्जना करने-
वाली और मूसलधार बरसनेवाली घटासे सारी पृथ्वी
ओले और जलसे व्याप्त होरहीहै, उस समयकी सुवर्णके
समान सुंदर बिजलीकी चमक सुलोचना विराहिणी
स्त्रियोंके अंतःकरणमें हर्ष और ग्लानि दोनोंका विस्तार
करती हैं ४५ ॥

In the dark nights of *Nabhas* or *Shrāṭicāna* (नभस्
or श्राद्ध) when rain and hail are falling upon the
earth with a tremendous noise of roaring clouds, and
when footpaths are quite imperceptible to the eyes,
the golden flash of lightning beautifully shining
across the sky is at once a source of great delight
and disturbance to fair-eyed ladies

The downpour of rain is particularly smart and heavy
during the month of Śrāwan which generally falls in with July, add
to it the deafening roar of the clouds in a dark night, and the miseries
or fears of a lonely woman will be found really astounding

आसारेण न हर्म्यतः प्रियतमैर्यातुं बहिः श-
क्यते, शीतोत्कम्पनिमित्तं मायतदृशा गाढं
समालिङ्ग्यते । जाताः शीतलशीकराश्च मरु-
तश्चात्यन्तखेदच्छिदो, धन्यानां वत दुर्दिनं
सुदिनतां याति प्रियासङ्गमे ॥ ४६ ॥

जिस समयमें मूसलधार वर्षाके कारण प्राणवल्लभ
शयनमंदिरसे बाहिर नहीं जा सकते और शीतसे
कांपती हुई पूर्णरूपसे खुले हुए नेत्रोंसे देखनेवाली
प्राणप्यारीका गाढआलिङ्गन करते हैं, तथा शीतल जल
कणको धारण करनेवाली पवन सुरतके अत्यंत परिश्र-
मको मिटा देती है, वह वर्षाके दुर्दिन सौभाग्य शाली
पुरुषोंके लिए सुदिनका स्वरूप धारण करलेते हैं ॥ ४६ ॥

For blessed persons, a foul rainy day is even
changed into a pleasant and enjoyable one ; for,
when they are unable to go out of their bedrooms on
account of the incessant downpour of rains, they glad-
ly return to their loves who trembling with cold
take them into their close embraces, as well as when
the cool particles of water in the surrounding atmos-
phere give them a refreshing sensation, and allay the
excess of fatigue they might have incurred in their
sensual pleasures

Quoted anonymously in the *Subhashitaratna* (सुभाषितारत्न)
at No 1784

No one needs be told that the company of those near and dear
to us invariably lightens the bitter severities of a stormy and foul
weather

अर्द्ध नीत्वा निशायाः सरभससुरतायासखिन्न-
 श्रुथाङ्गः, प्रोद्धूतासह्यतृष्णो मधुमदनिरतो
 हर्म्यपृष्ठे विविक्षे । सम्भोगाकुलान्तकान्ता
 शिथिलभुजलतावर्जितं कर्करीतो, ज्योत्स्ना-
 भिन्नाच्छधारं पिवति न सलिलं शारदं मन्द-
 भाग्यः ॥ ४७ ॥

जो पुरुष शरदकी चांदनीमे आधीरातके समय शी-
 प्रतापूर्वक किए हुए सुरतके परिश्रमसे शिथिल, असह्य
 तृष्णासे व्याकुल, और मदिरापानसे उन्मत्त होकर
 स्वच्छ महलकी छतपर बैठा हुआ संभोग जनित खेदसे
 शिथिल भुजावाली प्राणप्यारीके हिलते हुए हाथोमे ली
 हुई दिलती हुई झारीसे पढ़ती हुई निर्मल जलधाराका
 पान नहीं करता वह निस्संदेह मंदभागी है ॥ ४७ ॥

One who after the lapse of the first half of night
 when having tired of the recent of his
 wife, and pined with unbearable thirst on that
 account, is sitting in an intoxicated state on the
 lovely roof of a palace, does not avail himself of the
 pleasure of drinking clear autumnal water pouring
 out in a transparent stream in bright moonlight
 from the mouth of a beautiful waterpot held by the
 trembling hands of his beloved sweetheart whose
 strength has equally failed owing to the said ,
 is no doubt a very unfortunate being

Quoted under *Bhartrihara* (भर्तृहरि) in the *Śār gadharopaddhat*
 (शार्ङ्गधरपद्धति । ३९०८) and anonymously in the *S bhush tarali*
 (सुभाषितावलि । १८२४)

Cf.—“ इत्य निर्मलकर्करीय असह प्रालेय वाताहत,
 नाथन्या प्रबुध पिवन्त्यनुदिन मोन्मुक्तधार पय ”

(काव्यालंकारटीकायाम्)

हेमन्तेदधिलुग्धसर्पिरशनामाजिष्ठवातोभृतः,
काश्मीरद्रवसान्द्रदिग्धवपुषः खिन्ना विचित्रै-
रतैः । पीनोरुस्तनकामिनीजनकृताश्लेषा गृहा-
भ्यन्तरे, ताम्बूलीदलपूगपूरितमुखा धन्याः
सुखं शेरते ॥ ४८ ॥

हेमन्त ऋतुके समय दही, दुग्ध और घृतादिका भोजन करनेवाले, मंजीठके रंगे हुए लाल वस्त्र पहननेवाले, सघन केसरके रससे शरीरको चित्रित करनेवाले, नाना प्रकारके सुरतजनित खेदसे शिथिल होकर पीनोन्नत वरुस्थल और स्तनोंको धारण करनेवाली कामवती स्त्रियोंका आलिंगन किए हुए सुंदर ताम्बूलकी बीटिका मुखमें लिए जो पुरुष मंदिरके अभ्यंतर स्थानमें सुख पूर्वक शयन करतेहैं वह निस्संदेह धन्य है ॥ ४८ ॥

In winter, those persons are indeed very fortunate who can afford to (1) have plenty of milk and *Ghee* upon their tables, (2) wear deepred clothes upon their bodies, (3) enjoy the luxury of rubbing a thick layer of saffron juice over their handsome persons, (4) have the pleasure of tiring themselves with a variety of sensual enjoyments, (5) lie down into the close embraces of lovely women with thick-set breasts, and (6) sleep with ease and comfort in the interior of their houses, chewing a leaf of piper betel mixed with areca nut and other spices

It may be observed that the use of curd, milk, ghee, red clothes and saffron is especially recommended in the cold weather

चुम्बन्तो गण्डभित्तोरलकवति मुखे सीत्कृता-
न्यादधाना, वक्षः सूत्कञ्चिकेषु स्तनभरपुलको-
द्भेद मापादयन्तः । ऊरूनाकम्पयन्तः पृथु-
जघनतटात्संसयन्तोऽशुकानि, व्यक्तकान्ताज
नानां विटचरितकृतः शैशिरा वान्ति वाताः ४९॥

कामिनियोंकी अलकावलियुक्त कपोलस्थलीका चुंबन करनेवाले, उनके मुखसे शीताधिस्यके हेतु 'सी' 'सी' शब्द कराते हुए, कंचुकी रहित वक्षस्पलपर प्रकट हुई रोमावलिके कारणसे दोनों कुचयुगलका भेद चतलाने वाले, दोनों पेडुओंको कंपित करते हुए और भारीजंघाओंसे वस्त्रोंको दूर करते हुए शिशिर ऋतुके पवन प्रत्यक्ष रूपसे स्त्रियोंके साथ जार कर्म कर रहे हैं ॥ ४९ ॥

Kissing the , causing a shivering sound of their lips in the fury faces upon which the luxuriant hair is falling in a wanton state, giving rise to the appearance of a distinct line of demarcation between their bare and heaving breasts, shaking the , and blowing aside the clothes from their bulky, the wintry winds are clearly playing the part of *Vitas* or paramours with beautiful women in broad daylight.

Quoted anonymously in the *Subhashitarali* (सुभाषितालि) at No 1855 and the *Sargadharapadhati* (शार्ङ्गधरपद्धति) at No 3945

Cf.—“ सौत्कारं दिक्ष्याति, व्रणतद्वर तनोति रोमाञ्चम् ।

नन्मरिक् विमुमिलितो, नहि नहि सखि हंमन पवनः । ”

(केशवमिश्रस्यालकाशेखरे)

केशानाकलयन्दृशौ मुकुलयन्वासो बलादा-
क्षिप-न्नातन्वन्पुलकोद्गमं प्रकटयन्नङ्गेषु कम्पं
गतैः । वारंवारमुदारसीत्कृतकृतो दन्तच्छदा-
न्पीडय-न्प्रायः शैशिरएष सम्प्रति मरुत्का-
न्ता सु कान्तायते ॥ ५० ॥

केशोंको इधर उधर बखेरते हुए, नेत्रोंको बंद करते
हुए, बल्लोंको जोरसे उड़ाते हुए, शरीरको रोमांचित
करते हुए, सारी देहको कंपित करते हुए, शीतकी अधि-
कताके हेतु मुखसे वारंवार सीत्कार शब्दका उच्चारण
कराते हुए और होठोंका चुंबन करते हुए शिशिर ऋतुके
पवन स्त्रियोंके साथ प्रायः पतिका सा आचरण कर रहे हैं ५०

Dishevelled the hair, closing the eyelids, for-
cibly throwing away the clothes, causing a distinct
thrill throughout the body, embracing their slightly
trembling persons, making them repeatedly utter the
low but audible sounds of fear and joy, and kissing
the lips, the cool breezes of winter are frequently
acting the part of wanton husbands or lovers with
women.

असाराः सन्त्वेते विरतिविरसायासविषया, जु-
गुप्सन्तां यद्वा ननु सकलदोषारूपदमिति ।
तथाऽप्यन्तस्तत्वे प्रणिहितधिया मप्यतिवल-
स्तदीयोऽनाख्येयः स्फुरति हृदये कोऽपि
महिमा ॥ ५१ ॥

“संसारके विषय सब असारहै । विरति उत्पन्न होने-
पर रस रहितहै, और सारे दोषोंके मूल कारण है”
इत्यादि निंदा हम भले ही करे, तथापि विषयोंकी महि-
माके अपार और प्रचल होनेमें कोई सदेह नहीं । क्योंकि
परब्रह्म परमात्माके तत्त्ववेत्ता विद्वानोंके अंतःकरणमें
भी ये विषय कामाधिको संदीपन करनेमें सर्वथा समर्थ
होतेहैं ॥ ५१ ॥

Sensual pleasures are, no doubt, fruitless and a
great hinderance to our renouncing the world. People
may therefore hate them as they like, and stigmatise
them as the source of all woe and misery. However
there is something very powerful and undefinable in
their matchless might to cause a strong agitation even
into the hearts of those who having forsaken mundane
objects have entirely devoted themselves to the search
of the First Principle or True Cause

Cf. (a) “विवेक प्रवृत्तादुपचित महामोहगहनो,
विकार कोऽप्यतर्जयति च ताप च कुरुते” । (मालतीमाधवे)

(b) “अलमति च लत्वात्स्वप्नमापोपमत्वा-
त्परिणति विरसत्वात्सङ्गमेनाङ्गनाया ।
इति यदि शतकृत्य स्तत्त्वमालोचयाम-
स्तरुनि न हरिणाक्षी विस्मरत्यन्तरात्मा” । (विद्वज्ज चरितम्) ।

भवन्तो वेदान्तप्रणिहितधिया मातगुरवो,
 विचित्रालापानां वयमपि कवीनामनुचराः ।
 तथाऽप्येतद्भूभो नहि परहितात्पुण्यमधिकं,
 न चाऽस्मिन्संसारे कुवलयदृशो रम्यमपरम् ५२

आपतो वेदांती पंडितों के गुरु हैं और हम नाना प्रकारकी सुंदर कविता कहनेवाले कवीश्वरोंके अनुचर हैं। तथापि हम सबको यह बात अवश्य कहनी पड़ती है कि इस संसारमें परोपकारके सिवाय पुण्य और कमल-नयनी सुंदरियोंके सिवाय रमणीय और कुछ भी नहीं है ५२

You are the acknowledged preceptors of those who have given themselves to the study of Vedānta and we are the followers of poets whose words being never monotonous are always very beautiful and sweet; but let us make no secret of saying that upon the surface of this earth no other virtue is greater than that of doing good to others, and that nothing is more delightful here than lotus-eyed women.

This Sloka is quoted under *Bhakti-darsa* (भक्तिदर्श) by *Krishnamurti* (क्षेममूर्ति) in his *Satratatodakya* (सुदृष्ट तिलक).

Cf (a) “ कि सचारे सारं, बहूशीऽपि विचिन्त्यमानमिदमेव ।

भनुजेषु दृष्टत्वं, स्वपरहितायोद्यतं जन्म ” ।

(विमलचार्दस्य प्रश्नोत्तररत्नमाला) .

(1) “ सन्तः शृणुध्व इदमेव निदध्व-मुक्तिम्य बाहु परिरारदीमि ।

न सुधुवान्तुल्य मिहास्तिरम्य, न सुधुवां तुल्य मिहास्ति रम्यम् ॥”

(सरस्वतीकण्ठाभरणम् । द्वितीयपरिच्छेद.) .

किमिह बहुभिरुक्तैर्युक्ति शून्यैः प्रलापैर्द्वय
मपि पुरुषाणां सर्वदा सेवनीयम् । अभिनव
मदलीलालालसं सुन्दरीणां, स्तनभरपरिविभ्रं
योवनं वा वनं वा ॥ ५३ ॥

युक्ति रहित अनेकानेक वक्तावाद करनेसे क्या प्रयोजन
है । इस संसारमें नाकर पुरुषोंके सेवन करने योग्य
दोही पदार्थ हैं । (१) या तो अभिनव रस क्रीडासे
शिथिल और स्तनभारसे पीडित सुन्दरियोंका यौवन
और (२) या वन ॥ ५३ ॥

What use is there in talking a great deal of non-sense and incoherent prattle ? There are only two things worth the devotion of man in this world : (1) either the youth of beautiful women who are ever anxious of having a variety of sensual enjoyments, tired as it were of the burden of their full developed breasts ; or (2) the forest (to live as a hermit.)

“किमिहबहुभिरुक्तैः” is also found in the *Nityasūtras of Bhāṣya* (मरतनुनिवृत्त नाट्यशास्त्रम् १५।६७). The *Saṁskṛtaśāstra* quotes it under (मटोद्धट्ट), at No 3453

Cf.—“ एतत्तु सुन्दरं सुन्दरं कान्ते, सब प्रसन्न को सार ।

योग मोद में इक बिना, यह संसार असार ॥ ”

(एतत्तु कवि).

सत्यं जना वच्मि न पक्षपाताल्लोकेषु सर्वेष्वति
तथ्यमेतत् । नान्यन्मनोहारि नितम्बिनीभ्यो,
दुःखस्यहेतुर्नहि कश्चिदन्यः ॥ ५४ ॥

हे मनुष्यो ! हम पक्ष पात रहित सत्य सत्य कह रहे हैं
कि इस संसारमें सुंदर नितवस्थल धारण करनेवाली
युवतियोंको छोड़कर न तो कोई मनोहर पदार्थ ही है
और न कोई दुःखादिका हेतुही है ॥ ५४ ॥

भावार्थ

स्त्रीको छोड़कर संसारमें सुख दुःखका हेतु और कोई
नहीं है ॥ ५४ ॥

Oh my friends ! I speak real and impartial
truth when I say that the only cause of pleasure and
pain (good and evil) in this world of ours is beauti-
ful women of well developed .

Quoted anonymously in the *Sambhush tarali* (सुभाषितावलि) २२३३)

Cf. (a) " रुत शृणुष्व हृदये निदध्वमुक्षिप्य बाहू चरितारटीमि ।

न मुषुवान्तुत्य मिहास्ति रम्य न मुषुवान्तुत्य मिहास्त्यरम्यम् ॥ "

(b) " Alas ! the love of women ! it is known

To be a lovely and a fearful thing " Byron's *Don Juan*.

(c) " ज्ये जग में होती नहीं, वामलेचना वाम ।

रसिक मुना जाता नहीं, कहीं दुःख सुख नाम ॥ " (रसिक कवि)।

तावदेव कृतिनां हृदि, स्फुरत्येष निर्मल विवे-
कदीपकः । यावदेव न कुरङ्ग चक्षुषां, ताव्यते
चपल लोचनाञ्चलैः ॥ ५५ ॥

ज्ञानवानों के हृदयमें निर्मल विवेक रूपी दीपकका
प्रकाश केवल तब तकही रह सकताहै कि जब तक उसके
मृगनयनी तरुणियोंके चंचल नेत्रोंकी पवनका झकोरा
न लगे ॥ ५५ ॥

The lamp of clear sighted judgment and know-
ledge in the hearts of good and virtuous persons can
burn only so long as it is not blown out by the
clever and flickering glances of antelope eyed women.

PURPORT

Woman destroys all discretion in man

The idea of the stanza is a favourite point of oriental authors
(cf—(a) “ यावद्विष्टमृगाक्षीणां, नोनरीनतिभङ्गुरा,

तावज्ज्ञानवता चित्ते, विवेकं कुरुते पदम् । ”

(b) “ भवति मनसि विवेको, विदुषामपि शास्त्रसम्भवात् ।
निपतन्ति दृष्टिं मिश्रिता, यावन्नेन्दीवराक्षीणाम् ” (रसमजरी)

(c) तदवधिं कुशलीपुत्राणाञ्च—श्रुतिशतचारविचारजो विवेकः ।
यदवधिं न पदं दधातिचित्ते, हरिणकिशोर दृशो दृशोर्विलास ।
(भामिनी विलास शृङ्गारोलास)

(a) “ कष्ट एव तरलस्तरुणीनां भावभङ्गुरदगन्तं निपात ।

एव चेन्मनासि लब्धविपाकः, किं करिष्यति विवेकबराक । ”
(भर्तृहरि निर्देष्टम्)

There is also a couplet in *Shelka 61b* the well known Persian
poet, which may thus be translated in Hindi “विवेकियों के निर्मल प्रकाश
का यश उसी समय तक रहता है जब तक वह स्त्रियों के चरित्रोंसे बचे रहे।”

भवति वचसि सङ्गत्याग मुदिश्यवार्ता, श्रुत-
मुखर मुखानां केवलं पण्डितानाम् । जघन
मरुणरत्नग्रन्थिकार्थीकलापं, कुवलयनयना-
नां को विहातुं समर्थः ॥ ५६ ॥

शास्त्रके पढे हुए चतुर पंडितोंके मुखमें वैराग्य सूचक
उपदेश केवल कथन मात्रही समझना चाहिये । क्योंकि
कमलनयनी स्त्रियोंकी लालरत्नोंसे जटित फाँची कलाप
युक्त जंघाका परित्याग करनेमें वस्तुतः कोई भी समर्थ
नहीं होता ॥ ५६ ॥

Men professing to be learned in the *Sāstras*,
do not preach the doctrine of renouncement in real
earnest, but simply with their tongue ; for, no one in
the world is ever able to give up the sight of lotus-
eyed women's beautiful adorned with belts
of crimson precious gems.

Cf.—“ ये ऽप्यङ्गनानां प्रवदन्ति दोषान्वैराग्यमार्गेण गुणान्विहाय ।

ते दुर्जना मे मनसो वितर्कः, सद्भाववाक्यानि न तानि तेषाम् ५”

(वाराही संहिता ७४ अध्यायः)

(७) “ बुरी बुरी सब जग कहे, त्यागी किन से जाय ?

नारि हृदय जिनके रसिक, ईश्वर प्रगटे आय ॥ ” (रसिक कवि)

स्वपर प्रतारकोऽसौ, निन्दतियोऽलीकपण्डितो
युवतीः । यस्मात्तपसोऽपि फलं, स्वर्गः स्वर्गेऽ
पि चाप्सरसः ॥ ५७ ॥

जो मिथ्याभिमानी पंडित तरुण सुंदारियोंकी निंदा
करते हैं वह स्वयंभी धोखा खाते हैं और दूसरोंकी भी
धोखा देते हैं, क्यों कि अनेकानेक तपश्चरणोंका फल तो
स्वर्गकी प्राप्ति, और स्वर्ग लाभका फल अप्सराओंका
भोगविलास है ॥ ५७ ॥

That learned man, who preaches the doctrine of
hate against young women is indeed a false philo-
sopher who having first deceived himself is deceiving
others; for, the enjoyment of *Apсарas* or heavenly
nymphs is the ultimate end of heaven, which, in its
own turn, is again the result of a series of religious
devotions and virtues.

Cf.—(a) “ननु यनानां फलं नग्न्य मातुः, फलं कतूना मविवादि पुण्यम् ।

पुण्यस्य पूर्णं फलं मिन्द्रलोको, दिग्दृष्टीः स्त्रिय एव नाकः ॥

(चतुर्वर्गं स्रग्दः १३।३.)

(b) अहो धार्ढ्यं मसाधूनां, निन्दतामनघा स्त्रियः १५”

(बाराही संहिता ७४ अध्यायः)

According to the Mahomedan religion, Homies are said to
stitute the prominent feature of the heavenly bliss of blessed soul

मत्तेभकुम्भदलने भुवि सन्ति शूराः, केचि-
त्प्रचण्डमृगराजवधेऽपि दक्षाः । किन्तु ब्रवीमि
बलिनां पुरतः प्रसह्य, कन्दर्पदर्पदलने विरला
मनुष्याः ॥ ५८ ॥

इस पृथ्वीपर मदनोन्मत्त गजराजका कुंभस्थल दलन करनेवाले बहुतसे शूरीर विद्यमान हैं, और ऐसेही प्रचंड मृगराज सिंहका वध करनेवाले मनुष्य भी बहुत मिल सकते हैं; परंतु बलवानोंके समक्ष हम यह बात जोर देकर कह सकते हैं कि कामदेवका गर्व गंजन करने वाले विरलेही मनुष्य होंगे ॥ ५८ ॥

Quite true that there are men on this earth who are able to break into pieces the frontal heads of wild elephants, as well as some who are skilful to take out the life of lions, the cruel and dreadful lords of the deer ; but I can safely assert before the courageous, that persons who can successfully brave the attacks of Cupid and subdue the passion of love are undoubtedly very few.

Cf — “ शूरान्महाशूरतमोऽस्ति कोऽपि, मनोजवार्ण्ययितो न यस्तु ”

(शकटाचार्यस्य प्रश्नोत्तररत्नमालायाम्)

Successful resistance of the charms of fair ladies is, no doubt, the most difficult task for the Sons of Adam

सन्मार्गे तावदास्ते अभवति पुरुषस्तावदेवे-
न्द्रियाणां, लज्जां तावद्विधत्ते विनयमपि समा-
लंघते तावदेव । भ्रूचापाकृष्टमुक्ताः श्रवणपथ-
गता नीलपक्ष्माण एते, यावल्लीलावतीनां
हृदि न धृतिमुपो दृष्टिवाणाः पतन्ति ॥ ५९ ॥

अपनी इंद्रियोंके सुमार्गमें प्रवृत्त रखने, लज्जाके धारण करने, और नम्रताके अवलंभन करनेकी अंतिम अवधि विलासवती युवतियोंके भौंहरूपी चापसे छोड़े हुए कर्ण-पर्यंत विशाल नीलपलकोंको धारण करनेवाले और धैर्यका हरण करनेवाले दृष्टिरूप बाणों के पुरुषके हृदयमें लगनेके समय तक ही समझनी चाहिए ॥ ५९ ॥

A man can walk in the path of righteousness, subdue his senses, preserve his modesty, and hold to his moral training, until his heart is not pierced by the stupifying arrows of women's glances shot off from their arched brows and blue eyelashes.

The verse is quoted anonymously in the *Sabbāśāstrī* (सुमा-
वितावलि २२४६) and under *Ednabhaṇa* (बाणमट्ट) in the *Śārngadhara-
paddhati* (शार्ङ्गधरपद्धति) at No. 320. I must add that I have not
been able to trace out the verse either to कालिदास or to हर्षचरित,
the two celebrated works of बाणमट्ट.

Cf.—“न श्रुतेन न वित्तेन, न बुद्धेन न कर्मणा ।

प्रवृत्तं शक्यते रोदुं, मनोभवपथे मनः ।”

(क्षेमेन्द्रकृत दर्पदलनम् ३ विचारः)

उन्मत्त प्रेमसंरम्भादारभन्तं यदङ्गनाः । तत्र
प्रत्यूहमाधातुं, ब्रह्माऽपि खलु कातरः ॥ ६० ॥

अतिशय अनुरागसे उन्मत्त होकर स्त्रियें जिस कार्यके
आरंभ कर बैठती हैं उसमें विघ्न डालनेके निमित्त स्वर
ब्रह्माजी भी भयभीत होते हैं ॥ ६० ॥

*Brahmā, the Creator, is Him-self afraid of throw-
ing an obstacle into what has been undertaken by
women in the hurry and excitement of their pas-
sionate love.*

Cf.—“What woman wills, heaven wills also.”

(A. Dumais' *Marguerite de Valois*.)

For the verification of the poet's statement the reader is referred
to the desperate actions of Portia, Juliet, Imogen, Rosalind and others
which sometimes make the heroines of Shakespeare appear to be some-
thing more than ordinary women.

Cf.—“कहा लिया नहीं करसके, कामवली जब होय ?

रसिक सास रति पुत्र सब, करन सके कतु कोय ।”

(रसिक वरि)

तावन्महत्वं पाण्डित्यं, विवेकित्वं कुलीनता ।

यावज्ज्वलति नाङ्गेषु, हन्तपञ्चेषु पावकः ॥६१॥

बड़प्पन, पंडिताई, कुलीनता, और ज्ञानकी स्थिति मनुष्यके हृदयमें कामामि संदीपन होनेके समय तकही रह सकती है ॥ ६१ ॥

भावार्थ ।

कामदेवकी अग्नि प्रज्वलित होतेही, बड़ाई, पंडिताई, विवेक और कुलीनता तत्काल नष्ट हो जाते हैं ॥

A man can preserve his greatness, learning, nobility and wisdom only so long as his frame is not set aglow with the burning passion of love caused by the fire of *Puncheshu* (पंचेयु), the holder of the five *arrows (i.e. Cupid)

Cf—(.) “ तावद्धृते पुमान्धैर्यं, विवेक शील मेव च ।

यान्ततति कामस्य, सायकानां न गोचरे २०४ ”

(वयासरित्सागरः । अलंकारवर्ती लवके । तरंगः)

(b) “ जब लग मानवके रसिक, काम न उपजै देह ।

कुशल तभी तक जानियो, धन मन मति जन मेह ॥ ”

(रसिक कवि)

* For the five arrows of Cupid, the reader is referred to our note on the word पंचेयु

शास्त्रज्ञोऽपि प्रथितविनयोऽप्यात्मबोधोऽपि
 वाढं, संसारेऽस्मिन्भवति विरलो भाजनं सद्ग-
 तीनाम् । येनै तस्मिन्निरयनगरद्वार मुद्धाट-
 यन्ती, वामाक्षीणां भवति कुटिला भूलता
 कुञ्चिकेव ॥ ६२ ॥

शास्त्रके जाननेवाले, विनयशील, और आत्मज्ञानियोंमें से भी इस संसारमें कोई विरलाही पुरुष होगा कि जो सद्गति का लाभ कर सके, क्योंकि वाम लोचनवाली स्त्रियोंकी कुटिल भूलतारूपी कुंजीसे नरक द्वारके कपाट उनके लिए पहिलेहीसे खुले रहते हैं ॥ ६२ ॥

Out of those who are wellread in the *Sāstras*, who are renowned for their morality and who are favoured with the knowledge of self, a few persons can only be ever successful to attain to the state of eternal beatitude ; for, the key of the arched brows of crooked-eyed women always opens the doors of hell for the passage of mortals.

Cf — “ द्वार किमे तन्नरकस्यनारी ” ३ (शंकराचार्यस्य मङ्गल-उत्तरमाहा)

Sanskrit poets when dwelling on the dark side of women generally take delight in describing them as the foremost obstacle in man's entrance into heaven

कृशः काणः खञ्जः श्रवणरहितः पुच्छविकलो,
 वणी पूयस्त्रिन्नः कृमिकुलशते रावृततनुः ।
 धुधाक्षामोजीर्णः पिठरककपालापितगलः, शुनी
 मन्वेति श्वा हत मपि निहन्त्येव मदनः ॥६३॥

अहो ! कैसे कष्टकी बात है कि दुबल, काणा, खोड़ा,
 सूखा, बाँटा, जखमी (घायल), दुर्गन्धयुक्त, सहस्रशः
 कीड़ोंसे व्याप्त शरीरवाला, धुधातुर, जोर्ण, और गलेमें
 मिट्टीके घड़ेका गरगना धारण करनेवाला, कुत्ताभी
 कामान्ध होकर कुत्ती के पीछे पीछे दौड़ता फिरता है ।
 हाय ! इस निष्ठुर कामदेवको ऐसे मेरे हुए माणिके मारनेमें
 भी कुछ लज्जा नहीं आती ॥ ६३ ॥

When we see that a wretched dog that is (1) lean,
 (2) one-eyed, (3) bald, (4) earless, (5) -horn of its tail,
 (6) wounded, (7) stinking, (8) covered with thou-and-
 of insects, all over the body, (9) pained with excessive
 hunger, (10) worn out with age and (11) wearing the
 circular head of a broken earthen pot around its neck,
 is even compelled to run passionately after a bitch,
 we cannot help crying unreserved shame upon the
 meanness and cruelty of the god of love who is not
 ashamed of trying his deadly arrows on such a miser-
 able creature already dead of its own misfortunes.

The stanza which is quoted under *Chandrola* in his *Suchitpa
 rakharacharika* (औचित्यविचारचर्चा) by *Kalameśvara* (कालेन्द्र) is
 given anonymously in *Namodāśa's* commentary on *Rudra's* *encyc
 lopaśra* (रघुवक्त्रकपालश्रुत), and the *Sekhāshutroli* (सुभाषितावलि)
 at No. 332.

स्त्रीमुद्रांश्चपकेतनस्यपरमां सर्वार्यसम्पत्करोम्,
 ये मूढाः प्रविहाय यान्ति कुषियो मिथ्याफला-
 न्वेषिणः । ते तेनैव निहत्य निर्दयतरं नग्री कृता
 मुण्डिताः, केचित्पञ्चशिखीकृताश्च जटिलाः
 कापालिकाश्चापरे ॥ ६४ ॥

जो मूढ़ जन कामदेवकी परमोत्तम और सब प्रकारकी संपदाको देनेवाली स्त्री मुद्राका परित्याग करके बुद्धि भ्रष्ट हो मिथ्या फल इंटते फिरते हैं उनको मीनकेतनने भी बहुत कठोर दंड दिए हैं । कितनेही वो नग्न हुए, कितनेही रुंड मुंड, कितने ही पंच शिखी धारण किए, कितने ही जटाधारी बने हुए, और कितने ही कपाल हाथमें लिए हुए, भिक्षाटन करते घर घर मारे मारे फिरते हैं॥

भावार्थ

जैसे कोई राजा अपनी मुद्राके टहलपन करनेवालोंको उचित दंड देता है वैसेही कामदेव भी अपनी स्त्रीमुद्राके बनादर करनेवालोंको नग्री करणादि उचित दंड देता है ६४

The fools who have forsaken the great woman-seal of the god of love (who has the design of a fish emblazoned on his standard) which can bring them every kind of success in their various pursuits, are indeed devoid of all sense and wisdom; for, they have voluntarily given up the only source of all happiness in this world and are now wandering about in fruitless search of the same. But, see, that they have met adequate punishments at the hands of Cupid who has doomed some to roam about in the world with naked bodies, some with cleanshaven heads, some with bushy and shaggy hairs growing all over the body, some with twisted and matted locks, and others with human skulls in their hands begging alms from door to door.

PURPORT.

As kings punish those who disobey the royal seal, so Cupid inflicts condign punishments on those men who set at naught his woman-seal.

Quoted anonymously by Teighlantaan in his *Kirgizianism* (काव्यानुशासन), and quoted under मर्दहरी in the *शार्ङ्गधरपद्धति* at No. 3062. The verse stands in the *Panchatantra* IV. 31. (पंचतंत्रम् ४ तंत्रम् ३१)

विश्वामित्रपराशरप्रभृतयो वाताम्बुपर्णाशना-
स्तेऽपि स्त्रीमुखपङ्कजं सुललितं दृष्ट्वैवमोहं
गताः । शाल्यन्नं मधृतं पयोदधियुतं भुञ्जन्ति
ये मानवास्तेषामिन्द्रियनिग्रहो यदि भवे-
द्विन्ध्यस्तरेत्सागरम् ॥ ६५ ॥

जब कि पवन, जल, और वृक्षादि के पर्ण (पान)
का भक्षण करनेवाले विश्वामित्र पराशरादि ऋषि गण
भी स्त्रियोका सुंदर मुख कमल देखकर मोहित हो
गए तो घृत, दुग्ध और दधिसहित शाक्यादि अन्नके
भोजन करनेवाले मनुष्योका इन्द्रिय दमन करना तो
विंध्याचलके समुद्रमे तरण करनेके समान बिलकुलही
असंभव है ॥ ६५ ॥

When learned saints like *Viśvāmitra* (विश्वामित्र)
Parāśhara (पराशर) and others who supported them-
selves upon the simplest food of bare leaves of trees
and water were even thrown into a state of confusion
and unconsciousness at the sight of lotus faced women,
how can it then be ever possible for those men who
eat the dainties of various grains as rice, wheat &c
together with milk, ghee and curdle to keep absolute
control over their senses ? The subjection of *Viśvāmitra*
in worldly men is as much out of question as the
swimming of the *Vindhyā* over sea

Cf—(a) त्यक्त्वा ऽऽहारमथो वने स्थितिमता विश्वामित्रिद्यातप,
स्त्रिया तत्परमानसा दशदिशो वासोवसाना पुन ।
सिद्धादादसभीकृताङ्गलतिका वाताकटाक्षगुगा
चित्रान्तर्हृदया क्षणात्समभवन्कामो नृणां दुर्जय ७५ । ”
(गोपीनाथस्य रामसौभाग्यशतकम्)

संसारेऽस्मिन्नसारे कुनृपतिभवनद्वारसेवावल-
म्ब-व्यासङ्गध्वस्तधैर्यं कथममलधियो मानसं
संनिदध्युः । यद्येताः प्रोद्यदिन्दुद्युतिनिचय-
भृतो न स्यु रम्भोजनेत्राः, प्रेङ्खत्काञ्चीकलापाः
स्तनभरविनमन्मध्यभागास्तरुण्यः ॥ ६६ ॥

यदि इस असार संसारमें पूर्ण चंद्रमाकी कान्तिके
समान रूपवती, शब्द करती हुई कणगतीको पहनने-
वाली, और स्तनभारसे नम्रीभूत कटिको धारण करने-
वाली, कमलनयनी तरुणियें न होतीं तो निर्मल
मतिमान पुरुष दुष्ट राजाओंकी ल्योटीकी सेवाके संबंधी
नानाप्रकारके दुःखोंको अधीर होकर कदापि नहीं सहते ।

Had there been no youthful ladies with facial splendour of the refulgent moon whose eyes are beautiful like a lotus, whose are quite melodious with a sweet tinkling of bells attached to their belts, and whose waists are somewhat bent on account of the burden of their fullgrown bust, we could never have found, in the mortal world, learned men of bright intellectual powers giving up their natural wisdom, and pass like fools the miserable days of their menial lives at the doors of bad and evil kings.

Quoted anonymously in the *Sekhshutārāli* (सुमापितावलि) at No 2245

In nine cases out of ten men accept service simply for the sake of supporting their family

सिद्धाध्यासितकन्दरे हरवृषस्कन्धावगाढद्रुमे,
गङ्गाधौतशिलातले हिमवतः स्थाने स्थिते
श्रेयसि । कःकुर्वीत शिरःप्रणाममलिनं ग्लानं
मनस्वी जनौ, यद्वित्रस्तकुरङ्गशावनयना न
स्युःस्मरास्त्रं स्त्रियः ॥ ६७ ॥

यदि इस संसारमें भयचकित मृगशावकनयनी स्त्रियों
रूपी कामास्त्र न होते तो सिद्ध गंधर्वादि के निवास
करनेके योग्य कंदरा, शिवजीके वाहन वृषभ श्रेष्ठके
खाज खुजानेके वृक्ष, और गंगाधारसे पवित्र हुए शिला-
तलको धारण करनेवाले हिमाचलके उत्तमोत्तम स्थानोंको
छोड़कर कोई भी मनस्वी दूसरों के आगे प्रणाम करके
अपने मस्तकको मग्नि नहीं करते ॥ ६७ ॥

भाषार्थ

सुंदर स्त्रीही मनुष्योंके मान मर्दन और दीनताका
कारण है ॥

Had there been no women with fawnlike eyes,
the real invulnerable weapons of the god of love,
no wise man in the world would have stained his
head by making a reverential bow before his fellow-
beings; especially when he could have easily passed
his days in the beautiful valleys of the *Himālayā*
whose caves are inhabited by the *Siddhās*, whose
trees are rubbed with the shoulders of *Nandi* (नन्दी),
the divine ox of *Śhiva*, and whose rocks are washed
down by the sacred waters of the *Ganges*.

PURPORT.

Woman alone is the cause of man's humiliation
in the world.

Quoted anonymously in the *Sambhāshat* (सुभाषितावलि) at No
2244

संसारोदधि निस्तार-पदवी न दवीयसी । अन्तरा

दुस्तरा न स्यु-र्यदिरे मदिरेक्षणाः ॥ ६८ ॥

यदि मदोन्मत्त नेत्रवाली स्त्रियें इस जगतमें न होती
तो हे संसार! तेरे परलीपार जानेका मार्ग हमारे लिए
कुछ भी कठिन न होता ॥ ६८ ॥

The safe passage over the ocean of existence
would have been comparatively nothing had there
been no women with bewitching eyes who constitute
the only insurmountable barrier to that end.

Quoted anonymously in the शार्ङ्गधरपद्धति at No 4193

(॥) "रेरे चंचलोचनाचितरुचे चेत. प्रमुच्य स्थिर-
मेमाणं महिमानं मेणनयना मालोक्य किं वृत्त्यसि ।
किं मन्ये विहरिष्यसे यत इतां मुधान्तराशा मिमा-
मेपा कठतटे कृता खलु शिला संसारवारानिधौ । "

(काव्यमदीप.)

(८) "जो होती नहि नार, प्रदभाती मृगलोचनी ।
जग के परली पार, गमन न दुर्गम कटुक था ॥ "

(रसिक यति)

राजंस्तृष्णाम्बुराशे नहिजगति गतः कश्चि-
देवावसानं, को वाऽर्थोऽर्थः प्रभूतैः स्ववपुषि
गलिते यौवने सानुरागे । गच्छामः सन्न यावद्वि-
कसितनयनेन्दीवरालोकिनीना-माक्रम्याक्रम्य
रूपं झटिति न जरया लुप्यते प्रेयसीनाम् ॥६९॥

हे राजा ! इस जगत्में आकर तृष्णारूपी समुद्रका
पार तो किसीने भी नहीं पाया । इस लिए शरीरके
अङ्गाङ्ग शिथिल हो जाने पर और प्रीति युक्त यौवना-
वस्थाके व्यतीत हो जाने पर बहुतसा धन संचय भी किसी
प्रयोजन का नहीं रहता । अत एव जब तक विकसित
इंदीवरके दल समान विशालनेत्र वाली प्राण प्यारियों
का रूप लावण्य वृद्धावस्थाके आक्रमणसे लुप्त न हो
जाय उससे पहिले पहिलेही हमारा भी घर चला जाना
सर्वथा उचित है ॥ ६९ ॥

Oh king ! no one has ever succeeded in crossing
over to the next shore of his ocean of desires. Of
what ultimate use are hoards of riches, provided we
pine away our youth without the enjoyment of our
beloved wives ? Let us therefore make haste to go
to our homes so as to reach them before the time
when the beauty of our beloved loves is completely
snatched away by the hand of age.

CE.—“ किं यौवनेन विरहो यदि बह्वभावाः ”

Admitting that man is induced to sell his freedom of action to
others only for the sake of his family, it is quite natural that he should
long for due enjoyment of his happy home

रागस्यागारमेकं नरकशतमहादुःखसम्प्राप्ति-
हेतु-मोहस्योत्पत्तिबीजं जलधरपटलं ज्ञानतारा-
धिपस्य । कन्दर्पस्यैकमित्रं प्रकटितविविध-
स्पष्टदोषप्रबन्धं, लोकेस्मिन्नह्यनर्थव्रजकुसुम-
वनं यौवना दन्यदस्ति ॥ ७० ॥

अनुरागका एक मात्र घर, नरककी नानाविध महा
यातनाओंका हेतु, मोहकी उत्पत्तिका बीज कारण, ज्ञान
रूप चंद्रमाका आवरण करनेवाला मेघपटल, कामदेवका
मुख्य मित्र और नानाप्रकारके प्रत्यक्ष दोषोंको प्रगट
करनेवाले यौवनके सिवाय सारे अनर्थ समूहका उपवन
इस लोकमें दूसरा कोई नहीं है ॥ ७० ॥

No other evil is more disastrous to the interests
of man in this world than his own youth which is at
once the storehouse of affliction, the cause of dreadful
agonies in hell, the seed of ignorance and illusion,
the thick gathering of clouds for hiding the moon of
knowledge, the one great friend of Cupid, the evident
source of a series of manifold calamities, and the park
of innumerable evils.

The riji (Bhairaban) in *Blairchurnareeda* thus speaks of youth

“ काम दुर्निषहञ्चर जनयति व्याघर्णयत्यक्षिणौ,
गात्रान्यूरुनितम्बगण्डहृदयान्युच्छृणयत्युत्तबणम् ।
तां तां दुर्गतिं करोति मुद्दो गाढ व्ययन्ते यया,
व्याधियौरन मात्मनाश नियतः केते ग्रहण्यादयः ”

(भर्तृहरि निवेदम् । दत्तमोऽङ्कः)

शृंगारद्रुमनीरदे प्रचुरतःक्रीडारसस्रोतसि, प्रद्यु-
 स्नप्रियवान्धवे चतुरतामुक्ताफलोदन्वति ।
 तन्वीनेत्रचकोरपार्वणविधौ सौभाग्यलक्ष्मीनि-
 धौ, धन्यः कोऽपि न विंक्रियां कलयति प्राप्ते
 नवेयौवने ॥ ७३ ॥

शृंगाररूपी वृक्षके साँचने वाले, क्रीडारसके परिपूर्ण
 स्रोत, कामदेवके प्रियमित्र, चातुर्यरूप मुक्ताफलके समुद्र,
 कामिनीगणके नेत्ररूपी चकोरों के पूर्णचंद्र, और सौभा-
 ग्यलक्ष्मीके निधान, यौवन का लाभ करके भी जो
 महाशय कामदेव के विकारों के वशीभूत नहीं होते वह
 निस्संदेह बड़े ही बड़भागी हैं ॥ ७३ ॥

That person who can keep a strict control over
 his senses at the critical time of his youthful manhood,
 the waterer of the tree of love, the vigorous stream of
 sensual pleasures, the beloved friend of Cupid, the
 ocean of the pearls of prudence, the full moon of
 women's *Chakor*-like eyes, and the mine of all happi-
 ness and wealth is indeed very fortunate and blessed.

Also stands as 17th in the *Vairāgya Bāṭaka* of *Padmānandakari*
 (पद्मानंदकविकृतवैराग्यशतक)

For further explanations of the words *शृङ्गार* and *चकोर* see our
 notes

कान्तेत्युत्पललोचनेति विपुलश्रोणीभरेत्यु-
त्सुकः, पीनोत्तुंगपयोधरेति सुसुखाम्भोजेति
सुभ्रूरिति । दृष्ट्वा मुह्यति मोदतेऽभिरमते
प्रस्तौति विद्वानपि, प्रत्यक्षाशुचिपुत्तिकां
स्त्रिय महो मोहस्यदुश्चेष्टितम् ॥ ७२ ॥

अहो ! इस मोह की भी कैसी दुश्चेष्टा है कि बड़े बड़े
विद्वान् मनुष्य भी इस प्रत्यक्षरूपसे अशुचिकी पूतली-
मय स्त्री को देख करके मोहित हो जाते हैं, बड़ा आनंद
मानते हैं, और प्रसन्न होते हैं, तथा उत्कंठित होकर
प्राणप्यारी, कमलनयनी, विपुलनितंबस्थल के धारण
करनेवाली, पीनोन्नत पयोधरवाली, कमलमुखी, और
सुंदर भौंह के धारण करनेवाली इत्यादि सद्योधनों से
स्तुति करने लगते हैं ॥ ७२ ॥

How great and wonderful is the evil influence of
delusion that notwithstanding his firm conviction of
the fact that woman is evidently the cause of all
impurities and misfortunes, a learned man is even
led to fondly address her in such tender language "oh
charmer, thy large eyes are like the waterlily, thy
are fullgrown and round, thy protuberant
breasts are thickset and heaving, thy face is beautiful
and lotuslike and thy eyebrows are fair and elegant !"
Viewing her in this picturesque light he takes a
considerable delight in seeing enjoying, and prising
her handsome person

The verse also stands in the प्रबोधचंद्रोदय (४ मंडल)

CL.— "आलोकनं च वचनं च निगूहनं च, यासां स्मरत्नमतवत्तासु
कृशस्त्वम् । तासां किमद्र पिशितासुपुष्पात्र, गात्रं विचिन्त्य मुद्यां न निरा-
शलोप्रति ५६ "

(वाग्मदालङ्कार)

स्मृता भवति ताषाय, दृष्टा चोन्मादकारिणी ।

स्पृष्टा भवति मोहाय, सा नाम दयिता कथम् ७३

जो स्त्री चिन्तमन करने मात्रसे चित्तको सन्ताप देती है, दृष्टिगत होनेसे उन्मादकी वृद्धि करती है, और स्पर्श करनेसे सारे विवेकका नाश करके पूर्ण मोहका कारण हो जाती है वह स्त्री न मालूम प्राणप्यारी क्यों कर कहलाती है ? ॥ ७३ ॥

How can she deserve the name of a sweetheart or beloved when her very thought is entailed with pain, sight with mental excitement, and touch with total stupefaction of the senses?

Quoted anonymously in the *Sabharāṣṭakāḥ* (सुभाषितावलि) at No. 1275.

Cf—“ दर्शनाद्भूते चित्त, स्पर्शनाद्भूते बलम् ।
संभोगाद्भूते वीर्यं, नारी प्रत्यक्षराश्रसी ॥ ”

(समयोचितपद्यमालिका)

How pointed and perfect is the poet's ironical attack on the use of the word दयिता (beloved) for our lady loves!

Cf—“ बिन देखे देखन चाहत, देखे तृति न होय ।
नारी नर दुखदायिनी, प्यारी कैसे सोय ? ”

(रसिक कवि)

तावदेवामृतमयी, यावल्लोचनगोचरा । चक्षुः-
पथादपेतातु, विषादप्यतिरिच्यते ॥ ७४ ॥

स्त्री की भी कैसी विचित्र लीला है कि, जबतक हमारे नयन गोचर है तबतक तो निस्संदेह अमृतमय प्रतीत होती है, परंतु ज्यों ही वह हमारी दृष्टिसे अंतर्हित होती है त्यों ही विषसे भी विशेष दुःखदायक हो जाती है॥७४

A woman is indeed the personification of pure nectar as long as she lies within the scope of our vision ; but no sooner she is out of our sight than she is invariably worse than poison.

Quoted anonymously in the *Subhāṣitaratnā* (सुभाषितावलि) at No. 1244

To be in the company of our beloved wives is indeed delightful, but separation from them tells as badly upon our health as poison.

Amrita (nectar) and *Visha* (poison) are two of the fourteen precious things churned out of the ocean For enumeration of the 14 gems see our note on the word रत्नानि

नामृतं न विषं किञ्चिदेकां मुक्ता नितम्बि-
नीम् । सैवामृतलतारक्ता, विरक्ता विषवल्लरी ७५

सुंदर नितंबस्थल को धारण करनेवाली स्त्रीको छोड़-
कर इस संसार में न तो कोई अमृत है और न कोई
विष है, क्योंकि अनुराग युक्त होने पर यही अमृतलता
और विरक्त होने पर यही विष वेलि के समान गुणागुण
धारण करलेती है ॥ ७५ ॥

There is nothing ambrosial or poisonous in the
world excepting woman ; for, when she is attached to
her lover she is no less than a nectareous creeper ; but
when she is indifferent to him, she is really equal to
a poisonous plant.

CE—(a) “ नून स्त्री नाम दृष्टेयममृतेन विषेण च ।
अनुरक्तामृत साहि, विरक्ता विषमेव सा १७८ ”

(कयासरित्सागरः । मदनमञ्जुकालवकः ८ तरंगः)

(b) “ शिख्यममृतमृतकलप महोकलत्र,
हालाहल विषमिराप्सुण तदेव ”

(वामनस्य कायालङ्कारसूत्राणि)

(c) “ नामृतं न विषं किञ्चि-देकां मुक्ता नितम्बिनीम् ।
यस्याः सङ्गेन जीयेत, द्वियेत च विपोगतः ”

(पंचतन्त्रम् ४ तमम् ३२)

Mark that the first half of this verse is exactly the same as that
of our text

आवर्तः संशयानामविनयभवनं पत्तनं साह-
सानां, दोषाणां सन्निधानं कपटशतमयं क्षेत्रम-
प्रत्ययानाम् । स्वर्गद्वारस्य विघ्नो नरकपुर-
मुखं सर्वमायाकरण्डं स्त्रीयंत्रं केन सृष्टं विष-
ममृतमयं प्राणिनामेकपाशः ॥ ७६ ॥

सारे संदेहों का भँवर अविनय का घर, साहसों का
नगर, दोषों का कोप, शतशः प्रकार के कपटों से सहित
अविश्वासों का क्षेत्र, स्वर्गद्वार की अगंला, नरकपुर का
द्वार, सब तरह के मायाजाल की पिटारी, और अमृत
के वेश में विषमय, ऐसा स्त्रीयंत्ररूपी प्राणियों को मोहन
करने का एकमात्र पाश न मालूम किसने बनाया है ? ७६॥

Who is it that has created the ambrosial poison
of woman, the whirlpool of confusion, the home of
immorality, the town of adventurous undertakings,
the source of sin and crime, the embodiment of hun-
dreds of deceptions, the field of faithlessness, the barrier
across the doors of heaven, the gate of the infernal
city (hell), the magical basket of all illusionary tricks
and the one unfailing snare for enticing men ?

The verse is virtually the same as ११८ in the *Śāntiśat-
ka* II (शान्तिशतकम् २ परिच्छेदः) It also stands in the *Pañcatantra* I,
(पंचतन्त्रम् १ १ १९१)

cf —“ अंतर्विषमया देता, बहिर्धैव मनोमाः ।

गुञ्जाफलसमाकारा, योषितः केन निर्मिताः ॥ ”

(पंचतन्त्रम् १. १९६)

सत्यत्वेन शशांक एष वदनीभूतो न वेन्दीवर-
द्वन्द्वे लोचनतां गते न कनकैरप्यंगर्यष्टिः
कृता । किंत्वेवं कविभिः प्रतारितमनास्तत्त्वं
विजानन्नपि, त्वद्भासास्थिमयं वपुर्मृगदृशां
मन्दो जनः सेवते ॥ ७७ ॥

यदि पक्षपात छोड़ कर सत्य सत्य विचार करें तो
मृगनयनी स्त्रियों के मुख को चंद्रमा, नयनयुगल को नील
कमल, और शरीर को सुवर्ण, से बने हुए कदापि न कहेंगे ।
परंतु कवियों की असत्य उक्तियों से वंचित होकर
यथार्थ तत्व का परिचय रहने पर भी हम लोग मूर्खता
से स्त्रियों के त्वचा, मांस और अस्थिमय शरीर के सेवन
करने में आसक्त हो रहे हैं ॥ ७७ ॥

To tell the truth, the face of woman is not made
up of moon, the eyes are not the embodiment of a
pair of lotus flowers, and the body is not really con-
structed of gold; but foolish men being deceived by
false exaggerations of poets are still led to devote a
great deal of attention to females whose forms like
those of all other beings are simply made up of skin,
flesh, and bone.

cf — (a) “त्वद्भासास्थिरत्नायुमेदोमजास्पिसहती ।

विष्णुत्रय्ये श्रुता, कुम्भीणां कियदन्तरम् ।”

(सुभाषितरत्नभाण्डागारः ६३६ । १२५)

(b) “ क कफार्तं मुखं नार्याः, क पीयूषनिधिः शशी ।

आमनन्ति तयोरैक्यं, कामिनो मदबुद्धयः ।” ७७

(पद्मानन्दकविकृतवैराग्यशतकम्)

लीलावतीनां सहजा विलासास्त एव मूढस्य
हृदि स्फुरन्ति । रागो नलिन्या हि निसर्ग-
सिद्धस्तत्र भ्रमत्येव मुधा पङ्क्तिः ॥ ७८ ॥

जैसे कमलिनी के पुष्प की स्वाभाविक लाली देख
कर मूर्ख भ्रमर वृथाही आनंद मम हो उस के चारों ओर
गूँजने लगता है, वैसेही लीलावती स्त्रियों के सहजविलासों
को लखि कर मूढजन भी फूले अङ्ग नहीं समाते हैं ॥ ७८ ॥

Notwithstanding the fact that redness is merely a natural attribute of lotuses, the black bee is yet misled to take it for a sure sign of their love towards it, and so being mad with joy it hovers continually around the flowers; just in the same way, though amorous and graceful acts are quite natural w'th sportive women, yet they go to make indelible impressions upon the hearts of fools who take them for all in all as to their (women's) sincere attachment to them

The radical meaning of the word *Shodanghri* (पङ्क्ति) is *misfooted* But the application of the word is confined to the bee

Flirtations are generally natural to the fair sex and we must not always take them for real love

यदेतत्पूर्णेन्दुद्युतिहरमुदाराकृतिधरं, मुखाब्जं
तन्वंग्याः किल वसति यत्राधरमधु। इदं तर्त्तिक
पाकद्रुमफल मिदानीमतिरसं, व्यतीतेऽस्मि
न्काले विषमिव भविष्यत्यसुखदम् ॥ ७९ ॥

इस कटिकेहरी का पूर्ण चंद्रमा की कृति को हरण करनेवाला और उदार आकार को धारण करनेवाला यह मुखकमल जहाँ पर अधरामृत का निवास है इस समय यद्यपि अतिशय रसमय प्रतीत होता है, परंतु यौवन व्यतीत होने पर यही मुख पक्करके सड़े हुए द्रुमफल के समान विषके सदृश दुःस्वदायी हो जायगा ॥ ७९ ॥

After the lapse of that lovely period of youth, the same lotus-like face of slender-bodied women, which resembles to the splendour of a full moon, contains the ambrosia of lips, and is full of such excellent juice at the present time, will undoubtedly be deprived of all its flavour, and will begin to taste of bitter poison like the rotten fruit of a pomegranate.

The simile may be extended to the regular set of teeth of a woman's mouth to the well-set seeds of a pomegranate's fruit, both of which are seen to lose their charm when they are long past the period of maturity.

जल्पन्ति सार्द्धं मन्येन, पश्यन्त्यन्यं सविभ्रमाः ।
हृदये चिन्तयन्त्यन्यं, प्रियः कोनाम योपिताम् ८०

जो विलासवती स्त्रियें बातें तो किसी और ही के साथ करती है, और देखती किसी और ही की ओर है, और अंतःकरण में किसी और ही का चिंतमन कर रही है उन युवतियों का अनुराग किसी विशेषपुरुष पर कदापि ही स्थिर नहीं रह सकता ॥ ८० ॥

No one can be said to be really loved by women, who talk with one, glance at another, and think of a different person, all at one and the same time

PURPORT

Women are generally faithless and inconstant in love

Quote 1 in her *Śrī Tyāgarāmaṇi Sūhṛd* (सुभाषितावलि २७७१), and anonymously in the *शार्ङ्गधरपद्धति* at No 1497

The verse also stands in the *Panchatantra* I (पञ्चतन्त्रम् १३ तन्त्रम् १३५)

Cf—(a) “अन्य मनुष्य हृदयेन वृत्त्या अन्य ततो दृष्टिभिराह्वयन्ति ।
अन्यत्र मुञ्चन्ति मदमसेक—मन्य शरीरेण च कामयन्ते ”

(सुभाषित रत्नभांडागाः ५९६ । ६९)

(b) “न्यनरिषारैन्य, वचनैरन्य विचेष्टितैरन्य ।
रमयाते मुरतेनान्य, स्त्रीबहुरूपाणि जायते वस्य । ”

(सुभाषित रत्नभांडागाः ५९६ । ६०)

(c) “अन्य मियालापपथे नयन्ते, किञ्चित्कटाक्षैरपर स्पृशन्ति ।

अन्य हृदा यच्चन मन्त्रयन्ते, धिग्योपितां चक्षलचित्तशक्तिम् ८४ ”

(पद्मानन्दस्य वैराग्यशतकम्)

मधु तिष्ठति वाचि योपितां, हृदि हालाहल
मेव केवलम् । अत एव निपीयतेऽधरो, हृदयं
मुष्टिभिरेवताड्यते ॥ ८१ ॥

स्त्रियों के वचनों में अमृत और हृदय में हालाहल
भरा हुआ है । इसी कारण से पुरुष उनके अधरामृत का
पान और वक्षस्थल का मर्दन किया करते हैं ॥ ८१ ॥

While the words of women are saturated with

nectar their hearts are exclusively filled with poison.
It is, therefore, quite reasonable that men should
eagerly drink the lips of ladies with their mouths,
and beat (rub) the breasts with their fists

Quoted under *Kulidos Māghan* (कालिदासमाघौ) in the *Sabbāsa
tārakā* (सुभाषितावलि) at No 3380 Also found in the *Panchatantra*
(पञ्चतन्त्र १ । १८९), the *Amalagayana* (अमलयानन्द), and the
Sringaravandana (शृङ्गारविन्दु),

How exquisitely the poet accounts for men's kissing women's
lips and . . . their breasts' Is it not natural that one should
eagerly advance towards the place which contains nectar so as to drink
it off without delay ? Is it not that poison is a fit object of man's
horrence, and does it not deserve a severe rubbing (beating) which
contains the deadly bane ?

अपसर सखे दूरादस्मात्कटाक्षविषानला-
 त्प्रकृतिविषमाद्योपित्सर्पाद्विलासफणाभृतः ।
 इतरफणिनादष्टः शक्यश्चिकित्सितुर्मौषधै-
 श्वतुरवनिताभोगिग्रस्तं त्यजन्ति हि मंत्रिणः ८२

हे मित्र ! इस कटाक्षरूप विषाग्नि को धारण करने-
 वाले, स्वभावही से विषम, और विलासमय फणधारी
 स्त्रीरूपी सर्प का दूरही से परित्याग कर, क्योंकि अ-
 न्यान्य सर्प के काटे हुए का इलाज तो औषधियों से हो
 सकता है परंतु चतुर स्त्रीरूप सर्प के डसे हुए मनुष्य को
 असाध्य जान कर गारुडी लोग भी कुछ चिकित्सा नहीं
 करते ॥ ८२ ॥

Oh friend ! you should carefully avoid from
 a distance the contact of a woman-serpent that is
 deadly poisonous from its very nature, commanding
 the fiery arrows of sideglances and wearing the hood
 of graceful and amorous sports ; for, those who are
 bitten by ordinary snakes are liable to cure by use of
 medicines, but persons bitten by serpentine ogles of
 clever women are entirely incurable even through the
 skill of renowned charmers.

Cf.—“ Oh woman, woman ! thou art more baneful to the happiness
 of man than the poisonous dragon of the desert.”

(*Sketches of Persia* Ch. XX.)

विस्तारितं मकरकेतनधीवरेण, स्त्रीसंज्ञितं
 वडिशमत्र भवाम्बुराशौ । तेनाचिरात्तदधरा-
 मिपलोलमर्त्यमत्स्यान्विकृष्य स पचत्यनुरा-
 गवह्नौ ॥ ८३ ॥

कामदेव रूप धीवर ने इस संसार समुद्र में स्त्रीरूप जाल को बिछा रक्खा है जिस के द्वारा वह अधरामिष के लोभसे फँसे हुए पुरुषरूप मत्स्यों को शीघ्रता पूर्वक खँच खँचकर अनुरागकी अग्निसे पकाता रहता है ॥ ८३ ॥

Maakarketana (मकरकेतन) or Cupid, the wonderful fisherman, has thrown his woman net into the ocean of existence, and through the offer of a tempting bait of labial flesh he is soon able to drag out the human fish and then to roast him alive into the fire of passionate love

What a nice metaphor do we find here ? We have got the fisher man, his net, his hook, his bait and every thing else ready for immediate use. Not content with all this he has also provided against the last chance of escape of the poor things by keeping at hand a burning fire in which he roasts the fishes caught by him. When once into the snares of love, escape is out of question.

कामिनीकायकान्तरे, कुचपर्वतदुर्गमे । मा
संचर मनः पान्थ, तत्रास्ते स्मरतस्करः ८४॥

हे मनरूपी पथिक ! कुचरूपी पर्वतों से दुर्गम, कामि-
नी के शरीररूप गहन वनमें तुम कदापि मत जाइयो,
क्योंकि कामदेवरूपी तस्कर वहांपर घात लगाए हुए
निरंतर बैठा रहता है ॥ ८४ ॥

Oh my heart ! you should never go into the
dense forest of a woman's body which is rendered
quite impassable by the high mountains of her heav-
ing breasts, and the stealthy presence of the god of
love who frequents the place like a thief

Quoted anonymously in the *Subhāshitāraṇi* (सुभाषितावलि) at
No 1256

Cf.—(a) "Hast thou not found each woman's breast

(The land where thou hast travelled)

Either by savages possessed,

Or wild and uninhabited ?

Lust, the scorching dogstar, here

Rages with immoderate heat , "

... .. { Cowley }

(b) "मृगेक्षान्नूनमसावसामा, भीमाटवी बुद्धिमतामतीत्या ।

यद्वाहु बह्वीभिरनङ्गभिर्लो, बद्धा नराहम्मयते न मुक्तिम् ॥"

(सोमप्रभाचार्यवृत्त शृङ्गार वैराग्य सारंगी ४१)

व्यादीर्घेण चलेन वक्रगतिना तेजस्विना भो-
 गिना, नीलाञ्जद्युतिनाऽहिना वर महो दष्टो
 न तच्चक्षुषा । दष्टे सन्ति चिकित्सका दिशि
 दिशि प्रायेण धर्मार्थिनो, सुग्धाक्षीक्षणवीक्षित-
 स्य नहि मे मंत्रो न चाप्यौषधम् ॥ ८५ ॥

अत्यंत विशाल, चंचल, वक्रगतिवाले, तेजस्वी और
 नील कमल के समान कांतिवाले, स्त्रीके नेत्रों से डसे
 जाने की अपेक्षा पूर्वोक्त विशेषणों से विशिष्ट भयंकर सर्प
 से डसा जाना सर्वथा भेद्य है, क्योंकि सर्प के काटे हुए
 की धर्मार्थ चिकित्सा करनेवाले वैद्य प्रायः स्थान स्थान
 में विद्यमान हैं परंतु सुग्धा सुंदरी के नेत्ररूपी बाणों से
 घायल हुए पुरुष के इलाज के लिए न तो कोई मंत्र है
 और न औषधि है ॥ ८५ ॥

The bite of a big, swift-footed, crooked-moving,
 ferocious, hooded, and jetblack serpent is indeed
 to be preferred to that of the large, unsteady,
 crooked, brilliant, lovely, and dark-blue eyes of a
 young and beautiful woman : because skilful doctors
 for a charitable treatment of snakebites are plentifully
 found all over the world ; but there are neither
 Vaidyās nor medicines to effect a perfect cure of
 him whose heart is pierced by the glances of ladies
 possessing the afore-said qualification.

Charmers cure snakesbites, not only without taking anything
 from the patients but also at a great personal sacrifice to themselves

मत्तेभकुम्भपरिणाहिनि कुङ्कुमाद्रै, कान्ताप-
योधरतटे रसखेदखिन्नः । वक्षो निधाय भुजप-
ञ्जरमध्यवर्ती, धन्यः क्षपां क्षपयति क्षणलब्ध-
निद्रः ॥ ८६ ॥

जो पुरुष शृङ्गारादि रस के खेदसे शिथिल हाकर मदी-
न्मत्त गजपुंगव के कुम्भस्थल के समान विस्तीर्ण और
कुङ्कुम लेपसे आर्द्र हुए निजप्राणप्यारी के पयोधररूप
तटपर उसकी भुजलता के मध्य में अपना वक्षस्थल रख
तनिक निद्रा का लाभ कर के रात्रि व्यतीत करता है
वह निस्सदिह धन्य है ॥ ८६ ॥

One who can afford to pass the night by taking
a little nap as if to refresh himself from his amorous
toils by reclining his head on the beautiful and
cage-like arm-cushions of his beloved wife re-ting over
her broad and globular breasts resembling the fore-
head of a wild elephant, and wetted with the appli-
cation of saffron juice, is indeed blessed.

The verse which also stands in the *Panchatantra* (पञ्चतन्त्र) is quoted
anonymously in the *Sukhāshatāraṇi* (सुभाषितावलि) at No. 1222, and under
मर्तुहरी in the *शार्ङ्गधरपदाति* at No. 3693. It is also found in the *शृङ्गार-
तिलक* of कालिदास at No. 22.

CL—“असौ धन्यो यूनां यदुरसि विशाले मृगदृष्टः ।

स्तनाभ्यां स्रजान्तो दृढतरं परोरम्भं रुनये ॥ २७ ॥

(रामभद्रदीक्षितरय शृङ्गारतिलक माने) .

न गम्यो मंत्राणां न च भवति भैषज्यविषयो,
 न चापि प्रध्वंसं व्रजति विविधैः शान्तिकशतैः ।
 भ्रमावेशादङ्गे किमपि विदधद्भङ्गः मसमं, स्म-
 रापस्मारोऽयं भ्रमयति दृशं घूर्णयति च ॥८७॥

कामदेवरूपी अपस्मार नाम रोग से पीडित हुए म-
 दुष्य की व्याधा न तो मंत्र तंत्र से दूर होती है, न औष-
 धियों के प्रयोग से जाती है, और न शांति पाठ आदि के
 कराने से ही शांत हो सकती है, किंतु जब जब इसका
 दौरा होता है तब तब रोगी के अंगमें न्यूनाधिक भावसे
 एक प्रकारकी असह्य वेदना उत्पन्न हो जाती है कि जिससे
 उसका शरीर टूटने लगता है, मन फिरने लगता है,
 और दृष्टि घूमने लगती है ॥ ८७ ॥

The epilepsy of love is incurable either by *Man-
 tras*, or medicines and it can never be put to an end
 by the application of a variety of soothing balms (or
 by reading of several *Santipāthas* शान्तिपाठः & pro-
 pitatory texts), but whenever the patient is seized by
 its fits he suffers an indescribable pain which makes
 his limbs burn with passion and his eyes roll incess-
 antly in a peculiar way

Of—“ मनोरोगस्तीव्र विविधं विसर्पयविरत,
 मनोर्षा निर्धनो ज्वलति विधुतः पावक इव ।
 दिनस्ति प्रचक्षुः प्वर इव ग्रीयानितद्वतो,
 न नो व्रतु तात प्रभवति न चाम्बा न भवती ॥ ”

(मलतीनाथे)

जात्यन्धाय च दुर्मुखाय च जराजीर्णाखिला-
ङ्गाय च, ग्रामीणाय च दुष्कुलाय च गलत्कु-
ष्ठाभिभूताय च । यच्छन्तीषु मनोहरं निजवपु
र्लक्ष्मीलवश्रद्धया, पण्यस्त्रीषु विवेककल्पलति-
काशस्त्रीषु रज्येत कः ॥ ८८ ॥

जन्मांध, कुरूप, जरासे जीर्ण शिथिल शरीरवाले,
ग्रामीण (गंवार), नीचकुलमें जन्म लेनेवाले, और फोड़
झरते हुए घृणा योग्य पुरुष को थोड़ेसे धनके लोभसे
जो वेश्या अपनी मनोहर देह को समर्पण कर देती है
उस विवेकरूप कल्पलता के छेदन करनेवाली गणिकासे
किस विद्वान का अनुराग हो सकता है ? ॥ ८८ ॥

What wise man can ever take delight in loving
a prostitute—the mowing scythe of the heavenly
creeper of knowledge—who, through the mere hope of
getting a small amount of money, can even sell her
lovely person to the disgusting embraces of a miserable
creature that is born blind, ugly, worn out with age,
rustic of low origin, and whose very sight is wholly
unbearable on account of the stinking flow of his
leprous scars ?

CL.—“ वित्तेन वेत्ति वेश्या, स्मरस्यश्च कुठिन जराजीर्णम् ।

वित्तं विनापि वेत्ति, स्मरस्यश्च कुठिन जराजीर्णम् ॥ ”

(क्षेमेन्द्रः).

Prostitutes love money, but not men.

वेश्याऽसौ मदनज्वाला, रूपेन्धनसमेधिता ।

कामिभिर्यत्र ह्यन्ते, यौवनानि धनानि च ८९

यह वेश्या सौंदर्यरूपी इंधनसे प्रज्वलित होनेवाली कामदेवरूप प्रचंड अग्नि है जिसमें कामीजन अपने यौवन और धन का निष्प्रयोजन हवन करते हैं ॥ ८९ ॥

A prostitute is the fire of love which strengthens through the fuel of beauty, and burns to ashes the youth and wealth of the libidinous.

Besides its being identical in sense the following verse is almost alike with the above stanza in its verbal construction

“अयं च सुरत ज्वाला, कामाग्निः प्रणयेन्धनः ।

नरणां यत्र ह्यन्ते, यौवनानि धनानि च ॥”

(सुभाषित रत्नभाण्डागारः)

CL—“रूपिणी कुसृति मृष्टा धन प्राणापहरिणी ।

भाट्यानां यौवनान्धानां वेश्या नामेह वेधसा ॥”

(कयासरित्सागरः । शशाङ्कवतीलवकः । तरंगः)

The poet's intention in the above stanza of the text is a parently to strike a successful blow at immorality by holding to derision the figure of a harlot in its darkest colours

कश्चुम्बति कुलपुरुषो, वेश्याधरपल्लवं मनोज्ञ-
मपि । चारभटचौरचेटक-नटविटनिष्ठीवनश-
रावम् ॥ ९० ॥

दूत, पामर, चौर, दास, नट और जार पुरुषों के घूँकने
के शराव (सरावा) रूप वेश्या के अधरोष्ठ का चुंबन
अत्यंत मनोहर होने पर भी कोई कुलीन मनुष्य नहीं
कर सकता ॥ ९० ॥

What respectable person can ever condescend
to kiss the lips of a prostitute which though very
lovely are in reality a disgusting tray or dish con-
stantly spit by spies, soldiers (mercenaries), thieves,
slaves, actors, and sensual cheats ?

The point of the stanza may be thus summarised —Prostitutes are
generally ... by the craft and rillish of mankind, and therefore
they are not in the least the fit objects of social intercourse of the
gentry.

For further explanations of the words विट &c. see our note on this
stanza.

धन्या स्त एव चपलायतलोचनानां, तारुण्य-
दर्पघनपीनपयोधराणाम् । क्षामोदरोपरिलस
त्रिवलीलतानां, दृष्ट्वाऽकृतिं विकृतिमेति मनो
न येषाम् ॥ ९१ ॥

चंचल और विशाल नेत्रवाली, यौवन के अभिमानरूप
सघन और स्थूल पयोधर धारण करनेवाली, और अत्यंत
सूक्ष्म उदर भागपर त्रिवलीलता से विभूषित, तरुण
स्त्रियों के सौंदर्य को देख करके जिन पुरुषों के मनमें
किसी प्रकार का विकार नहीं होता वह निस्संशय प्रशं-
सनीय हैं ॥ ९१ ॥

Those people are indeed blessed whose hearts
are never agitated at the sight of beautiful ladies
with (1) unsteady, big and large eyes, (2) youthful,
lovely, thick-set, and heaving breasts and (3) charming
lines upon their tender ...

The word त्रिवली means threefolds. It is especially applied to
the threefold wrinkles of skin just above the of healthy and
well-formed women. The poet here speaks of them as creepers on
account of their zigzag appearance.

प्रोद्यत्प्रौढप्रियङ्गुद्युतिभृति विदलत्कुन्दमाद्य-
द्विरेफे, काले प्रालेयवातप्रचलविकसितोदाम-
मन्दारदाम्नि । येषां नो कण्ठलग्ना क्षणमपि
तुहिनक्षोदरक्षा मृगाक्षी, तेषां मायामयामा
यमसदनसमा यामिनी याति यूनाम् ॥ ९२ ॥

जिस कालमें सुंदर प्रियंगु वृक्ष अपनी पूर्ण शोभा को दिखा रहे हैं, विकसित कुंदपुष्पों पर मदोन्मत्त भ्रमर गुंजार कर रहे हैं, और पूर्णरूप से खिले हुए मंदारवृक्षों का समूह शीतल वायु के झोखे से झकोरे ले रहा है, उस समय में शीतकाल के शीत को निवारण करनेवाली मृगनयनी को जो पुरुष क्षणमात्र भी अपने वक्षस्थल से नहीं लगा सकता उस युवा (जवान) की रात्रि शीघ्र व्यतीत न हो कर यमराज के भवन के समान अत्यंत दीर्घ और भयंकर हो जाती है ॥ ९२ ॥

At the time when *Priyangu* (प्रियंगु) creepers are in their full maturity, and the bees are humming with maddened joy on a cluster of blooming jasmines (कुन्द), and when a series of ripe *Mandārs* (coral trees) in blossoms, are gently trembling by the blowing of a cool breeze, those who are unable to embrace the cold dispersing persons of beautiful ladies to the close of their bosoms are sure to feel the long watches of night as fearful as the palace of Yama, the god of death.

Quoted anonymously in the *Sūbhāṣitāvalī* (सुभाषितावलि) at No. 1843, and the शार्ङ्गधरपद्धति at No. 3924.

सुधामयोऽपि क्षयरोगशान्त्यै, नासाग्रमुक्ता-
फलकच्छलेन । अनङ्गसञ्जीवनदृष्टिशक्ति-
मुखानृतं ते पिबतीव चन्द्रः ॥ ९३ ॥

हे प्यारी ! यह चंद्रमा सुधामय होनेपर भी अपने
क्षयरोग की शांति के लिए तेरी नासिका के अग्रभाग में
छटकते हुए मोती के छल से तेरे अधरामृत का पान
कर रहा है ॥ ९३ ॥

Although she is her-elf the embodiment of
nectar, and the engenderer of passionate love in the
hearts of people the moon has yet availed her-elf of
the happy opportunity of assuming the form of a big
pearl to adorn the point of thy aquiline nose, and
thus to drink off the ambrosia of thy lips in order
to cure her-elf of her periodical waning.

Needless to say that the poet has here represent-
ed the pearl of a woman's nose ring as a full moon
drinking the ambrosia of her lips.

Quoted under वैद्यनाथ in the शार्ङ्गधरपद्धति at No 3305

U —“ मिये सुधाकर रोगनिज, क्षय निवृत्ति डपाय ।

चन्द्र पिबत मधु अघर का, नम मोती मिस आय ॥ ”

(रसिक कवि)

शुभ्रंसद्य सविभ्रमा युवतयः श्वेतातपत्रोज्ज-
ला, लक्ष्मीरित्यनुभूयते स्थिरमिव स्फीते
शुभेकर्मणि । विच्छिन्ने नितरा मनङ्गकलह-
कीढानुटत्तन्तुकं, मुक्ताजालमिव प्रयाति
क्षयति भ्रश्यदिशोदृश्यताम् ॥ ९४ ॥

जबतक मनुष्यों के प्राचीन पुण्य का प्रभाव बना रहता है तब तक सुंदरभवन, विलासवती युवतियां और छत्रचामरादि ऐश्वर्य की विभूति सब कुछ ही स्थिर रहते हैं परंतु पूर्वसंचित शुभकर्म के क्षय होतेही ये सब वैभव रस फेलिकी फलह में टूटी हुई मुक्ताफल की सड़ी के समान धीरे धीरे विलायमान हो जाते हैं ॥ ९४ ॥

भावार्थ

शृंगार का उद्बोध करनेवाले सुंदर गृहादिकों की स्थिति मनुष्य के भाग्योदय पर्यंत ही रहती है ॥

The enjoyment of splendid palaces, graceful young ladies, and spotless wealth and power together with their necessary symbols can only last with the definite term of our past virtues ; for, when the influence of our previously accumulated good is no longer in force then all these gifts are soon scattered away and lost to the winds like a string of pearls broken in the course of an amorous quarrel.

PURPORT.

The duration of worldly enjoyments synchronise with that of man's good fortune.

Cf — “ क्लृप्तोदयममृति सर्वमनुगतमिदं क्षीरिणाम् ।

न क्षणमपि मयति स्थितिमभिजपुर्वजन्मकृतपुण्य संक्षये ६८ ॥ ”

(वीरनन्दिकृत चन्द्रमहाविहारी १७ सर्ग.).

अनितात्मसु संवद्धः, समाधिकृतचापलः ।

भुजङ्गकुटिलः स्तब्धो, भूविक्षेपः स्वलायते ९५

अजितेंद्रियों से संबंध रखनेवाले, समाधि में विम्रडालनेवाले, सर्प के समान तिरछी चाल चलनेवाले और गर्विष्ठ, स्त्रियों के भ्रूभंग का आचरण पूर्वोक्त विशेषणों से विशिष्ट दुर्जन के समान होता है ॥ ९५ ॥

A woman's glance is generally comparable to a wicked person; for, it attaches itself to those who have no control over their senses, diverts the concentration of mind, moves in a crooked path like a venomous snake, and maintains a proud and lofty bearing.

Quoted under *Oorjita* (ऊर्जित) in the *Subhāṣitāvalī* (सुभाषितावलि)

किं गतेन यदि सा न जीवति, प्राणिति प्रिय-
तमा तथाऽपि किम् । इत्युदीर्य नवमेघमा-
लिकां, न प्रयाति पथिकः स्वमन्दिरम् ॥९६॥

घर जाने की लालसा रखनेवाला पथिक, प्रस्थान समय में आकाश में उठी हुई नवीन मेघमाला की ओर दृष्टि करके यह तर्क करता है कि, यदि अबतक प्राणप्यारी जीवितही नहीं है तो मेरे वहाँ जाने से क्या प्रयोजन है और यदि वह जीवित भी है तो भी मेरा इस समय का प्रयाण तो सर्वथा निरर्थक है, क्योंकि यह घनघोर घटा मुझको सकुशल घर पर कब पहुँचने दे सकती है । इस प्रकार का तर्कवितर्क करके वह विचारा घर जाने का साहस कदापि नहीं करता ॥ ९६ ॥

Seeing the gathering of rain clouds just forming into the sky, a man who is away from his nativity is compelled to give up his immediate intention of returning home with the thought that (1) in case his beloved wife is already dead of the pangs of separation it is no advantage in his going there, or (2) if she be still surviving the shock it is also useless to undertake the journey when the monsoon is about to set in

Q oted under (रतिमित्र) in the *Subhasitavalī* (सुभाषितावलि) at No 1748 and under मर्दहरि in the *शार्ङ्गधरपद्धति* at No 3885

एको रागिषु राजते प्रियतमादेहायहारी हरो,
 नीरागेष्वपि योविमुक्तललनासङ्गो न यस्मा
 त्परः । दुर्वारस्मरबाणपन्नगविपज्ज्वालावलीढो
 जनः, शेषः कामविडम्बितो हि विषयान्
 भोक्तुं न मोक्तुं क्षमः ॥ ९७ ॥

जैसे अनुरागियों में पार्वती को अर्धाङ्ग में धारण करनेवाले शिवजीही सबके शिरोमणि हैं वैसे ही विरागियों में भी संसार के भोगविलास का सर्वथा त्याग करने वाले महादेवजी ही सर्वमें अग्रगण्य है, क्योंकि कामदेव के बाणरूप सपों की असह्य विषामि से संतप्त हुए अन्य जन तो मदन की चेष्टासे विडम्बित होकर न तो विषयादिकों का यथेच्छ भोगही कर सकते हैं और न उनका त्यागही कर सकते हैं ॥ ९७ ॥

Before His marriage with *Pārvatī* (पार्वती) Shiva succeeded in maintaining a complete indifference to the charms of women, and He went even so far as to reduce to ashes the god of love who had unfortunately once conspired with Spring to excite His latent passion ; but after His espousing that beautiful lady as the mistress of His heart, He became so much attached to her that He was unable to part with her even for the slightest moment, and to ensure this He assumed the wonderfully composite form which is half man and half woman. Shiva is therefore the only one who stands conspicuous both among (1) the worldlings and (2) the ascetics , for once tasting the poisonous fire of Cupid's serpentine arrows, and always led astray by passionate lust, man is quite unable either to enjoy the sensual pleasures or abandon them altogether

वैराग्ये संचरत्वेको, नीतौ भ्रमति चापरः ।
शृङ्गारे रमते कश्चिद्भुवि भेदाः परस्परम् ९८॥

कोई मनुष्य वैराग्य में विचर रहे है, कोई नीतिमार्ग में भ्रमण कर रहे है, और कोई शृंगारही में रम रहे है पृथ्वीतल पर इस प्रकार कितने ही भेदाभेद दृष्टि जाते है ॥ ९८ ॥

The mental tendencies of people on the face of the globe are quite different from one another, & some are indifferent to the world and are engaged in the devotion of the Supreme Being, some are passing their days in the study of morality and politics, and some have turned their attention to the sole enjoyment of sensual pleasures

It also occurs as *śloka* 3 in the *Śat Shat* Chapter II (शृङ्गारशतकम् २ परिच्छेदः)

CL—“ On life's vast ocean diversely we sail,

Reason the cord, but passion is the gale ”

(Pope's Essay on Man Epistle II.)

विरहोऽपिसङ्गमः खलु, परस्परं संगतं मनो
 येषाम् । यद्धृदयविघटितः सः, संगमोऽपि वि-
 रहं विशेषयति ॥ ९९ ॥

जिनका मन परस्पर संलग्न है, उनका वियोग भी
 संयोग ही के समान समझना चाहिए, और जो एक साथ
 रहकर भी मनों में अंतर रखते हैं उनका संगम भी वि-
 योगसे विशेष दुःखदायी है ॥ ९९ ॥

When the hearts of lovers are flowing in a perfect mental union, though quite apart from each other they are still to be considered as enjoying each other's society ; but, on the contrary, when they cannot agree between themselves the actual company is even more painful than separation.

(१—“ दूरस्योऽपि स्नीपस्यो, यो यस्य हृदि वर्तते ।

यो यस्य हृदये नास्ति, स्नीपस्योऽपि दूरतः ॥ ”

(कुमावित रत्नभाण्डागारः २७० । ६२१)

All the copies of the text now before me gave the third *shloka* of the stanza as यद्धृदय विघटितः which reading being short of two *Maṭras* is faulty in meter I have therefore ventured to put in सुः after it which makes it straight without disturbing the sense

इमे तारुण्यश्रीनवपरिमलाः प्रौढसुरतप्रताप-
 प्रारम्भाः स्मरविजयदानप्रतिभुवः । चिरं चे-
 तश्चौरा अभिनवविलासैकगुरवो, विलासव्या-
 पाराः किमपिविजयन्ते मृगदृशाम् ॥ १०० ॥

यौवन की नवीन शोभाकी सुगंध से सुगंधित, अति-
 शय सुरत संबंधी प्रभावों के प्रारंभसूचक, कामदेव विष-
 यक विजयदान देने में समर्थ, चित्तके चुरानेवाले, और
 अभिनव रस केलि के एकमात्र गुरु, मृगनयनियों के
 भोगविलास सर्वोत्कृष्टतासे सदैव विद्यमान रहो ! ॥१००

The amorous sports of antelopeeyed ladies which savour of the immense beauty of their youthful persons, consist of their increasing skill in the performance of , command the power of conquering the god of love, and possess the charms to steal away the hearts of men, and which are the only real masters to teach the mysteries of the first enjoyments of budding beauties are indeed indescribable !

अथ
वैराग्यशतकम् ।

अथ वैराग्यशतकम् ।

चूडोत्तंसितचारुचन्द्रकलिकावञ्चच्छिखाभा-
स्वरो, लीलादग्धविलोलकामशलभः श्रेयोद-
शाग्रे स्फुरन् । अन्तः स्फूर्जदपारमोहतिमिर-
प्राग्भारमुच्चाटय-ञ्चेतः सन्ननि योगिनां विज-
यते ज्ञानप्रदीपो हरः ॥ १ ॥

वैराग्यशतक ।

मस्तक को भूषित करनेवाली सुंदर चंद्रकला की
देदीप्यमान शिखा के समान शोभायमान, कामदेवरूपी
चंचल पतंग को अनायास ही दग्ध करनेवाले, और सब
प्रकार के कल्याणों के निधान, ज्ञानदीपकस्वरूप महादेव
अंतःकरणमें प्रकाश होनेवाले अपार मोह के प्राग्भार का
विनाश करते हुए योगिराजों के हृदयमंदिर में सर्वोत्कृ-
ष्टता से विराजमान हैं ॥ १ ॥

VAIRĀGYA ŚATAKA OR ONE HUNDRED
STANZAS ON VAIRĀGYA OR
ASCETICISM.

May the god Śiva (whose person is resplen-
dent with luminous rays of crescent moon adorning
the luxuriant locks of hair on His head ; who reduced
to ashes, quite in a sportive manner, the god of love,
as if it were a mere moth ; and who is the abode of
all good), the lamp of perfect knowledge, long burn
brightly into the mental abodes of Yogis driving
away the dense cloud of ignorance which is covering
their conscience with a thick layer of darkness !

Mark the appropriateness of the author's bow to Śiva before
commencing his Thoughts on Asceticism. It is an established fact
beyond controversy that Śiva is the father, propagator and master
of the Yoga philosophy.

For " लीलादग्धविलोलकामशलभः " Cf — " य इत्यन्दीपदर्श
सपदि मनसिजः कीटनाशं स नष्टः " (मण्यदक्षितस्यावित्तमीमांसयाम्)

बोद्धारो मत्सरग्रस्ताः, प्रभवः स्मर्यदूषिताः ।

अवोधोपहताः श्रान्ये, जीर्णमङ्गे सुभाषितम् ॥२॥

जाननेवाले तो दोष ढूँढने की अभिलाषासे मत्सरता धारण कर बैठे है कि उनको कहना ही उचित नहीं, विभवशाली अपने ऐश्वर्य के अभिमानमें मदोन्मत्त हैं कि वह किसी की सुनते ही नहीं, और इतर जन (शेष मनुष्य) अज्ञानरूपी रोग से ग्रस्त हो रहे हैं कि उनको कहने को जो ही नहीं चाहता, इस दशा में जो सुभाषित हम कह सकते हैं वह संसारमें प्रगट न होकर हमारे शरीर के शरीर ही में नष्ट हो रहे हैं ॥ २ ॥

The learned are fault finding the prosperous are proud of their fortunes, and the rest are mere fools devoid of all understanding, my good words (instructions) being thus unappreciated by men have pined away with the body

Quoted anonymously in the *Sahāśatānti* (सुभाषितावलि) at No. 139

Cf — (a) Never hold any one by the button or the hand in order to be heard out, for, if people are unwilling to hear you, you had better hold your tongue than them " (Lord Chesterfield)

(b) " रक्षिक कुटिल मतिमान है, मतवाले धनवान ।

ज्ञानरहित समुझै नहीं, किन ते फरे बखान ॥ "

(रक्षिक कवि)

न संसारोत्पन्नं चरितमनुपश्यामि कुशलं, वि-
पाकः पुण्यानां जनयति भयं मे विमृशतः ।
महद्भिः पुण्यौघैश्चिरपरिगृहीताश्च विषया,
महान्तो जायन्ते व्यसनमिव दातुं विषयि-
णाम् ॥ ३ ॥

यथार्थ रूप से विचार किया जाय तो यह सांसारिक व्यवहार किसी प्रकार से भी सुखदायी नहीं होते और इस ही भांति पुण्यकायों का विचार करने से भी मुझे भयभीत ही होना पड़ता है । अनेकानेक पुण्यकर्म के प्रताप से चिरकाल पर्यंत भोगे हुए विषयादि विषया मनुष्यों को केवल दुःखदायक ही हुवा करते हैं ॥ ३ ॥

I see that worldly life is not altogether well, I am afraid of thinking upon the ultimate end of virtuous actions (for, at the cessation of our virtues we are again hurled down from the heavens) Pleasures when long enjoyed through lots of piety really increase in bulk as if it were to give pain to the luxurious

Q asked under *Bhakti-kāra* (भक्तिहारी) in the *Sabha* 7 line 1 (सभाचिन्तावलि) at No. 3455

Cf — “ न जातु कामं कामानाभुपभोगेन शाम्यति ।

हविषा कृष्णवर्त्मनः, मूय एवामिवर्द्धते ॥ १३

(मनुस्मृति. १२ अध्याय.)

उत्खातं निदिशङ्कया क्षितितलं ध्माता गिरे
 र्धातवो, निस्तोर्णः सरितांपतिर्नृपतयो यत्नेन
 सन्तोषिताः । मंत्राराधनतत्परेण मनसा नीताः
 श्मशाने निशाः, प्राप्तः काणवराट्को ऽपि
 न मया तृष्णेऽधुना मुञ्च माम् ॥ ४ ॥

गडेरुए खजाने की आशंका से पृथ्वीतल को खोद
 डाला, रसायनक्रियासे सुवर्णादि बनाने को अनेक धातु
 भी फूंक दिए, नदीनाथ समुद्रका भी जैसे तैसे तरण
 किया, राजाओं को भी यत्नपूर्वक सेवासे प्रसन्न कर लिए।
 मंत्राराधन में निश्चल मन लगा कर श्मशानमें बैठे हुए
 कईएक रात्रि भी व्यतीत करदी, परंतु एक फूटी कौड़ी
 का लाभ भी मुझको न हुआ । इसलिए हे तृष्णा! अब
 तो (कृपा करके) तू मेरा पीछा छोड़ दे (तो श्रेष्ठ है) ॥४॥

To obtain treasure, I have dug out the bowels
 of (mother) earth, smelt or melted various minerals,
 crossed the deep waters of the lord of rivers (i.e. ocean),
 secured the favour of kings with great effort, and with
 a mind wholly absorbed in repeating Mantras, passed
 solitary nights in a crematory ; but, unfortunately,
 I have not yet secured a single worthless (lit. broken)
 coin to myself. Oh greed, I would therefore im-
 plore thy favour to leave me alone now !

८१ — “ दुर्मरजठरनिमित्त, समुपार्जयितुं प्रवर्तते चित्तम् ।

लक्षावधि बहुवित्तं, तथाऽप्यलभ्यं क्षणिकमात्रम् ॥ ४६ ॥ ”

(प्रबोधसागरः)

The point of the stanza seems to be that there is no use strug-
 gling against fate

भ्रान्तं देशमनेकदुर्गविषमं प्राप्तं न किञ्चित्फलं, त्यक्त्वा जातिकुलाभिमानमुचितं सेवा कृता निष्फला । भुक्तं मानविवर्जितं परगृहे प्वाशङ्कया काकव-चूष्णे दुर्मति पापकर्मनिरते नाद्यापि सन्तुष्यसि ॥ ५ ॥

अनेकानेक दुर्गम और विषम देशपरदेशमें भी फिरे, उच्चकुल और जाति का यथोचित अभिमान त्याग करके निष्प्रयोजन दूसरों की सेवा भी की और परघर पड़े पड़े भयभीत होकर अपमानसहित दूसरों के दिए हुए टुकड़ों से पेटपालन भी किया, परंतु किसी कार्य से भी कुछ फल प्राप्त न हुआ । इसलिए हे दुर्मति धारण करनेवाली सापिनी चूष्णा ! तू अबतक भी संतुष्ट न हुई इसका क्या कारण है ? ॥ ५ ॥

I have travelled over many rough and impassable countries, but all in vain. Having laid aside the natural pride of my (high) caste and family, I have served (others), but that too without any advantage to me. Trembling with fear like a crow, I have eaten dishonourable bread in another's house. But oh stupid and sinful Avarice ! thou art not satisfied even now.

Quoted anonymously in the *Sanskrit Shiksha* (सुभाषितानलि) at No. 3262.

Cf.— “ भ्रान्तं रावनतत्तरेण मनसा देहातिवासप्रेरितं, भुक्तं मानविवर्जितं परगृहे साशङ्कितं काकव । साक्षेपं भृकुटीकयदाकुटिलं दृष्टं खलनां मुखं चूष्णे देवि यदल्पदिच्छसि पुनस्तत्रापि सखा वदम् ॥ ” (सुभाषितरत्नमंडागार ११२।३८)

Note that the 2nd line of this verse is almost the same as the 3rd. of our text

खलोच्छापाः सोढाः कथमपि तदाराधनपरै-
 निगृह्यान्तवाप्यं हसितमपि शून्येन मनसा ।
 कृत चित्तस्तंभः प्रहसितधियामञ्जरिपि,
 त्वमाशे मोघाशे किमपरमतो नर्तयसि
 माम् ॥ ६ ॥

दुष्ट मनुष्यों की सेवा करते हुए उनके खोटे खरे कटु
 वचन भी जैसे तैसे सुने, तथा आंतरिक अश्रुप्रवाह को
 रोक करके सुन्नसान (शून्य) चित्तसे उनके उपहास भी
 सहे, और मनको निस्तब्ध करके अपने उपहास करने-
 वालों को प्रणाम भी किया, परंतु हे निष्फल आशा
 तूतो अब भी मेरा पीछा नहीं छोड़ती इसलिये नहीं
 मालूम कि मुझको इससे भी अधिक और क्या क्या
 नाच नचावेगी ? ॥ ६ ॥

When serving my evil and cruel masters I have
 somehow borne their harsh words with great patience,
 kept the natural rush of tears forcibly imprisoned
 within the eyes, thoughtlessly assumed a laughing
 countenance, and subduing all mental agitation
 bowed myself with clasped palms before the haughty
 persons of those senseless fellows who had scornfully
 laughed at my poverty. But what more di-graceful
 acts wilt thou, oh fruitless greed, still compel me to do
 I cannot precisely say ?

Quoted under *Bhakti-ratna* (भक्तिहरि) in the *Saṅgādhātīrth* (सु-
 भाषितावलि) at No. 3261

८१—“ इष्ट दुर्जनचोदित परिभवो लब्धः समानाज्जना-तिरोधे धनिर्ना
 कृतं श्लडित मुक्त कपालेऽपि । पद्म्यामध्वानि संप्रदातमसृ-
 त्सुत दणमस्तरे, यच्चान्य न कृतं कृतान्त कुत हे तत्रापि सज्जा
 नयम् ॥ ”

(सुभाषितावलिः)

आदित्यस्य गतागतेरहरहः संक्षीयते जीवितं,
व्यापारैर्वहुकार्यभारगुरुभिः कालो न विज्ञा-
यते । दृष्ट्वा जन्मजराविपत्तिमरणं त्रासश्च नो-
त्पद्यते, पीत्वा मोहमयीं प्रमादमदिरामुन्म-
त्तभूतं जगत् ॥ ७ ॥

अहो बड़े कष्टकी बात है कि यह जगत् मोहमयी
प्रमादरूपी मदिरा का पान करके कैसा उन्मत्त हो रहा है
कि सूर्य के उदय अस्त के साथ साथ प्रतिदिन अपने
जीवन का क्षय होना भी कोई नहीं देखता, नानाविध
कार्यभारसे व्यग्र हो सांसारिक व्यवहारों में लगे हुए
समय का व्यतीत होना भी कोई नहीं जानता, और
जन्म, जरा, विपत्ति और मरण को देखकर भी कोई
भयभीत नहीं होता ! ॥ ७ ॥

Having drunk the intoxicating wine of delusion
the people (world) have got quite mad and senseless ;
for, they do not see that their life is gradually short-
ened with the duly rising and setting of the sun ;
for, they cannot know that time is rapidly passing
away, on account of their being seriously engaged
with a variety of affairs ; and, for, they are not fright-
ened even at the sight of birth, old age, misfortune,
and death of others.

This verse which stands as 24th in the *Sententiae Part II*
(शान्तिशतकम् ४ परिच्छेद.) is quoted anonymously in the *Siddhanta*
śānti (सुभाषितावलि) at No. 3327.

cf — “ दिवसरजनो कूलच्छेदैः पतद्गिरनारत,

वहति निकटे कालस्रोत, समस्तमयाह, ।

इहहि पततां नास्त्या लम्बो न चापि निवर्तन,

तदिह महतां कोऽप्य मोहो यदेष महाबिलः ॥ २ ॥ ”

(शान्तिशतकम् । ३ परिच्छेद)

For the first half of the stanza, cf — “ To those who are en-
gaged and busy, time flies with great rapidity ”

दीनादीनमुखैः सदैव शिशुकैराकृष्टजीर्णाम्ब-
रा, क्रोशद्भिः क्षुधितैर्निरन्नविधुरा दृश्येत चे-
द्देहिनी । याच्नाभङ्गभयेन गद्गदगलत्रुव्यद्वि-
लीनाक्षरं, को देहीति वदेत्स्वदग्धजठरस्या-
र्थे मनस्वी जनः ॥ ८ ॥

अन्न के अभावसे विकल हुई अपनी स्त्रीके फटे पुराने वस्त्रों को खैचते हुए, क्षुधातुर, अत्यंत दीन और रोते हुए, बालबच्चों को देखना तो भले ही अगीकार करलें, परंतु अपने पापी पेट के भरने को याचना निष्फल जाने के भयसे गद्गदस्वरमें दूठते हुए अक्षरोंसे दूसरों के आगे (हमको दान) "दीजिये" पद का उच्चारण करना कोई मनस्वी भी स्वीकार नहीं कर सकता ॥ ८ ॥

भाषार्थ

विचारशील मनुष्य पूर्वार्धोक्त विशेषणविशिष्ट भाषांको देखकर भी इस दुष्ट जठरके भरण पोषण करने को किसी की याचना नहीं करते ॥

Notwithstanding his seeing the pitiable miser-
able state of his wife whose threadbare clothes are
continually dragged by her wretched and pale faced
children weeping incessantly at the corroding pain
of their excessive hunger, no high-souled man can ever
condescend, for the sake of his wretched stomach,
falteringly to ask for alms at the hands of his fellow-
beings, fearing that his request may be refused by them

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However straitened his circumstances may be no
considerate man will ever ask alms of others in order
to fill his wretched belly.

Quoted under Bhāratīyān (मर्त्यहरी) in the Subhāsitāvalī
(सुभाषितावलि) at No 3196

Cf.—“दारिद्र्येण समीरिताऽपि बहुशः कण्ठ समालम्बते,
कण्ठत्कष्टात् कथं कथमपि प्राप्नोति जिह्वातलम् ।
जिह्वाकीलककीलितैव मुह्यं तस्मान्ननिर्णीतसौ,
वाणी प्राणपरित्येयसि महता देहीति नास्तीति च ॥”

(सुभाषित रत्नभाण्डागारः १९११५६१).

निवृत्ता भोगेच्छा पुरुषबहुमानो विगलितः,
समानाः स्वर्याताः सपदि सुहृदो जीवितसमाः ।
शनैर्यष्ट्युत्थानं घनतिमिररुद्धे च नयने, अहो
धृष्टः कायस्तदपि मरणापायचकितः ॥ ९ ॥

विषयभोग करने की इच्छा यद्यपि विलकुल जाती रही है, जाति विरादरी के मनुष्यों ने यद्यपि पहिले के समान आदर करना छोड़ दिया है, समान अवस्थावाले यद्यपि परलोक के निमित्त मरण कर चुके हैं, मित्रगण भी यद्यपि शीघ्र ही मरनेवाले हैं, बहुत धीरे और छकड़ी के सहारे मात्रसे ही यद्यपि ठठा जाता है, नेत्रों के कोपोंपर यद्यपि सघन अधकारमय पटल फिर गया है, परन्तु यह ठोठ और निर्लज्ज शरीर मरने के नामसे अब भी कैसा चौकन्नासा होजाता है ! ॥ ९ ॥

Though the desire of sensual pleasures has ceased to exist in his mind, though he is no longer held in the same high esteem by his fellowmen, though his equals in age are already gone to heaven, though his friends are also at the point of death, though he can hardly support himself on his staff, though his eye sight is fast dimmed with a thick veil of darkness, the impudent and shameless person is still surprised at the mention of his approaching death !

Quoted anonymously in the *Sambhushitarali* (सुभाषितावलि) at No 3308.

(F.—(a) “ दन्ता विलस्यदन्ता , केशा काशमसूनसङ्काशा ।

नयने तमसामयन, तथापि चित्त घनाह्नायत्तम् ॥ ”

(सुभाषित रत्नभाण्डागार)

(b) “ गत तत्तारुण्य तरुणिहृदयानन्दजनक,

विशोर्णा दन्ताल्लिर्निजगतिरहो यत्किरणा ।

जडीमृताद्यष्ट अत्रगरहित कर्णयुगल,

मनो मे निर्लज्ज तदपि विषयेभ्य स्पृहयति ॥ ”

(सुभाषितरत्नभाण्डागार । १११ । २६)

(c) “ चमुष्यन्वे चलति दग्धने इमश्रुणि श्वेतमाने,

सौदत्यङ्गे मनसि कलुषे कम्पमाने कलाये ।

दूरेतौर्देनकरभुव शश्वदुद्बोध्यमाना—

स्वातु देह तदपि भिषजामिव सान्त्व वदाम । १११ । ”

(नीलकण्ठदोक्षितकृत शान्तिविलास)

हिंसाशून्यमयत्नलभ्यमशनं धात्रामरुत्कल्पितं,
 व्यालानां पशवस्तृणाङ्कुरभुजः सृष्टाः
 स्थलीशायिनः । संसारार्णवलङ्घनक्षमधियां
 वृत्तिः कृता सा नृणां, या मन्वेपयतां प्रयान्ति
 सततं सर्वे समाप्तिं गुणाः ॥ १० ॥

विधाताने सपों के लिए पवन का भक्षण कैसा नियत किया है कि जिसे हिंसा करने के बिना वह सहजही में लाभ कर सकते हैं, और इसही प्रकार पशुओं की भी तृणका भक्षण करनेवाले और जमीनपर शयन करनेवाले बनाए हैं कि जिससे उनको किसी तरहका कष्ट नहीं होता, परंतु संसार समुद्र का तरण करने की सामर्थ्य रखनेवाले मनुष्यों की वृत्ति विधाताने ऐसी दुर्लभ बनाई है कि जिसके संपादन करने में इनके सारेगुण समाप्त होजाते हैं ॥ १० ॥

Snakes are made to live on air which is obtained very easily, and without causing the least harm to other creatures, cattle are made to live on grass and lie down on bare earth ; but the fool of man whose intellect can enable him to cross over the worldly ocean is made so difficult of attainment that all his abilities are generally of little avail to find it out

Quoted under *Abutments* (भर्तृहरि) in the *Siddhāntika* (सुभाषितावलि) at No. 3179

The verse stands as 13th in the *Sāntatāka Part I* (शान्ति-शतकम् । १ परिच्छेद)

८१—“ घृतलवणतैलतण्डुल—शाकैन्धनचिन्तयाऽनुदिनम् ।

विपुलमते रपि एसो, नदपति घीर्मन्दविभवत्यात् ॥ ”

न ध्यातं पद मीश्वरस्य विधिवत्संसारविच्छि-
त्तये, स्वर्गद्वारकपाटपाटनपटुर्धर्मो ऽपि नो-
पार्जितः । नारीपीनपयोधरोरुयुगलं स्वप्ने ऽपि
नालिङ्गितं, मातुः केवलमेव यौवनवनच्छेदे
कुठारा वयम् ॥ ११ ॥

संसारसे मुक्त होने के निमित्त विधिपूर्वक श्री परमे-
श्वर के चरणारविंदों का ध्यान भी न किया, स्वर्गद्वारके
किवाड़ों को खोलनेवाले धर्म का उपार्जन भी न किया,
तथा स्त्रियोंके पुष्ट पयोधर और उरुयुगल का आलिंगन
स्वप्नमें भी हमने न किया । इनमें से किसी कार्य के न
करनेसे हमने अपनी माताके पेटमें जन्म लेकर उसके
यौवन का वृथा ही नाश किया है ॥ ११ ॥

Neither we have devoted ourselves to the due
meditation of God for the final redemption of our
souls ; nor have we done any virtuous actions in order
to ensure our free entrance into the gates of heaven ;
nor have we ever embraced, even in a dream, the
heaving.....and rounded.....of lovely ladies.
We have therefore done nothing, but have only
been something like a scythe to mow down the youth-
fore-t of our mothers.

It is needless to remark that a woman loses her youth by delivery

The verse is quoted under भट्टहरि in the शार्ङ्गधरपद्धति at No 4152

भोगा न भुक्ता वयमेव भुक्ता-स्तपो न तप्तं
वयमेव तप्ताः । कालो न यातो वयमेव याता-
स्तृष्णा न जीर्णा वयमेव जीर्णाः ॥ १२ ॥

विषयादि का भोग नहीं किया किंतु हम ही भुगत
गए, तपश्चरण भी नहीं किया किंतु हम स्वयं ही संतप्त
हुए, समय नहीं गया किंतु हमही गए गुजरे और तृष्णा
शिथिल नहीं हुई किंतु हम खुदही बुढागए ॥ १२ ॥

It is we who are exhausted but not the pleasure;
it is we who are done up but not the penances ; it is
we who are gone but not the time ; and similarly, it
is we who have grown old but not the desire of gain

Quoted under *Paribrajaka* (परिब्राजक) in the *Auchitya tūhārā
chārchā* (औचित्यविचारचर्चा), and anonymously in the *Sulbhakṣitārāṭh*
(सुभाषितावलि) at No 3306 The verse stands under भर्तृहरि in the
शार्ङ्गधरपद्धति at No 4140

For the idea of the 1st line of our text, compare, *Bhartrihari's*
words in the *Bhartrihariśūtras* (भर्तृहरि निवेद) :—

" भुज्यन्ते विषया मयेति भवति भ्रान्तान्तिर्देहि-
स्तात्सिद्धदैक्यमन्यस्य विषयेष्विच्छान् विच्छिद्यते ।
भुज्यन्ते पुरुषाः परन्तु विषयेरेवेक्षुवन्मन्मते,
यत्तृप्ता इव सन्त्यजन्ति विरसान्निष्पीड्य वृद्धान्ममी १५ "

(भर्तृहरि निवेदम् । चतुर्थोऽङ्कः) .

क्षान्तं न क्षमया गृहोचितसुखं त्यक्तं न संतो-
षतः, सोढा दुःसहशीतवाततपनक्लेशा न तप्तं
तपः । ध्यातं वित्तमहर्निशं नियमितप्राणैर्न
शंभोः पदं, तत्तत्कर्म कृतं यदेव मुनिभिस्तै-
स्तैः फलैर्वञ्चितम् ॥ १३ ॥

बहुतसे क्लेशभी सहन किए परंतु क्षमापूर्वक न सहे,
गार्हस्थ्य सुख का परित्याग भी किया परंतु संतोषके
हेतु नहीं किया, शीत पवन और तपनके असह्य
दुःख भी सहे परंतु तपश्चरण नहीं किया, और निश्चल
मनसे रात दिन धन का ध्यान भी किया परंतु
शिवजीके चरणारविंद का चित्तमन कभी न किया ।
अत एव मुनिजनों के करने योग्य सब कर्म करने परभी
हम उनके यथार्थ फलोंसे वंचित ही रहे ॥ १३ ॥

We have borne insults, but not with a patient
or forgiving spirit; we have given up the pleasures of
home, but not through contentment; we have put
up with unbearable cold, wind, and heat, but we have
not undertaken the pains of a religious penance; we
have attentively thought of wealth day and night,
but we have not meditated on the sacred feet of Śiva;
in short, we have done all that is generally done by
saints and hermits, but alas! we have not obtained the
good results of the aforesaid actions (because they
were not actuated by virtuous motives).

The stanza which stands as 21b in the *Sāntaratna* Part I
(शान्तिशतकम् । १ श्रीछेदः) is quoted under *Bhōtirīari* महर्हरि in
the *Śārngadhara-paddhati* (शार्ङ्गधरपद्धति । ४१५३) and is commonly
in the *Sāntaratna* (सुभाषितावलि । ३१७८) and also in a com-
mentary on *Radha's Kuryitakāra* (रदधृतकायालङ्कार)

बलिभिर्मुखमाक्रान्तं, पलितैरङ्कितं शिरः ।

गात्राणि शिथिलायन्ते, तृष्णैका तरुणायते १४

मुखपर हरियें पड़गई हैं, शिरके बाल श्वेत होगए हैं,
और सारे अंग यद्यपि शिथिल होगए हैं, परंतु एक तृष्णा
अब भी ज्यों की त्यों ही नहीं किंतु प्रतिदिन तरुण होती
जाती है ॥ १४ ॥

The face is marked over with wrinkles, the head is covered with hoary hair, and the limbs (members of the body) are all weak and worn out with age; yet strange to say, that the desire of gain is still acting as youthfully as ever.

Quoted under *Iyaganuni* (व्यासमुनि) in the *Subhāshitaratna* (सुभाषितावलि) at No 3242, and *Bhartrihari* भर्तृहरि in the *Sārngā* *Harapadhdhata* (शार्ङ्गहरपद्धति) at No 419

Cf —(a) “ योवन जरया ग्रस्त-मारोग्य व्याधिभिर्हतम् ।

जीवित मृत्यु रभ्येति, तृष्णैका निरुपद्रवा ”

(सुभाषितावलि.)

(b) अङ्ग गलित पलित मुण्ड, दशन विहीन जात तुण्डम् ।

करधृत कम्पितशोभित दण्ड, तदपि न मुञ्चत्याशा पिण्डम् ” १५

(श्रीशङ्कराचार्यवृत्त मोहमुद्गे)

(c) “ जीर्यन्ते जीर्यतः केशा, दन्ता जीर्यन्ति जीर्यतः ।

चक्षुः श्रोत्रे च जीर्येते, तृष्णैका तरुणायते ”

(पञ्चतन्त्रम् । ५ तन्त्रम् । १६)

(d) “ I like our shadows,

Our wishes lengthen as our sun declines ”

(Young's Night Thoughts V)

येनैवाम्बरखण्डेन, संवीतो निशि चन्द्रमाः ।

तेनैव च दिवा भानु-रहो दौर्गत्य मेतयोः १५

अहो ! चंद्रमा और सूर्य की भी कैसी दुर्गति है कि जिस मेघखंडसे रात्रिके समय चंद्रमा संवेष्टित रहता है उसही मेघसे दिन में सूर्य का भी आच्छादन हो जाता है ॥ १५ ॥

१५-१०) * किं वाच्यं सूर्यशशिनो-र्दौर्गत्य महता पुर ।

दिनरात्रि विभागेन, परिधत्तो यदम्बरम् ॥ '

(६) "वही मेघ क्रम से रत्नी, शशि ओढत दिन रात ।

रसिक शीन अति इन दशा, जग की तब को बात' १

(रसिक कवि)

अवश्यं यातारश्चिरतरमुपित्वाऽपि विषया,
वियोगे को भेदस्त्यजति न जनो यत्स्वयं
ममून् । व्रजन्तः स्वातंत्र्यादतुलपरितापाय
मनसः, स्वयं त्यक्त्वा ह्येते शमसुखमनन्तं
विदधति ॥ १६ ॥

चाहे कितने ही दिनतक क्यों न रहें विषयादि एक दिन
अवश्य जानेवाले हैं इसलिए हम स्वयं उनका त्याग
करें अथवा वह हमारा त्याग करें उनके हमारे वियोगमें
तो किसी प्रकार का संशय नहीं, परंतु संसारी मनुष्य
फिर भी स्वयं इनका परित्याग नहीं करते । जब अपनी
इच्छासे विषयादि हमारा त्याग करते हैं तो हमारे मनको
अत्यंत दुःख होता है परंतु जो हम स्वयं इनका परित्याग
कर दें तो अनंत शांतिसुख का लाभ कर सकते हैं ॥ १६ ॥

To whatever length may sensual pleasures be
ever prolonged, they are sure to end some day or
other ; then, how is it that men are not willing
to give them up ? When they go away themselves
they are undoubtedly the cause of immense
troubles to the mind, but when we can leave them
of our own free will we may rest assured of reaping
everlasting contentment and happiness from the noble
step

The verse which stands as 3rd in the *Sāntaśataka Part III*
(शांतिशतकम् ३ परिच्छेदः) is quoted under *Jayāditya* (जयादित्य)
in the *Sūkhātātaka* (सुभाषितावलि) at No 3386

Cf —(a) “ स्वातंत्र्याद्विषया. प्रयान्ति यदमी शोकायते स्युश्चिर,
सन्त्यक्ता स्वयमेव ते शम सुख निःश्रेयस तन्वते ॥ ८४ ॥ ”
(मन्त्रोद्युधाकरः)

(b) “ यामीमांता हा वय भाज्यन्तो, भोगैस्त्याग्या एव राज्यादिभिश्चेत् ।
न त्यज्यन्ते वध्यन्तः स्वयं ते, कस्मादेव तावदस्माभिरेव ॥ २८ ॥ ”
(भर्तृहरिनिवेदम् । पद्यमोऽङ्कः) .

विवेकव्याकोशे विदधति शमे शाम्यति तृषा,
 परिष्वङ्गे तुङ्गे प्रसरतितरां सा परिणतिः ।
 जराजीर्णैश्वर्यग्रसनगहनाक्षेपकृपण-स्तृषापात्रं
 यस्यां भवति मरुतामप्यधिपतिः ॥ १७ ॥

ज्ञानके प्रकाश करनेवाली शांतिकी धारण करनेपर
 और तृष्णाका उन्नत शिखर शांत हो जानेपर, मनुष्यको
 उस विशेष सुखका अनुभव हो जाता है कि जिसकी
 दीर्घ कालतक विविध ऐश्वर्य भोगते रहनेके कारण देव-
 राज इंद्रभी सदैव लालसा किया करता है ॥ १७ ॥

When the bud of knowledge begins to blossom,
 and the rise of high aspirations and desire of gain are
 entirely subsided, we are sure to attain that sort of
 supreme contentment which is even coveted by Indra,
 the lord of gods, who, through advancement of age,
 has grown too much addicted to his love of wealth
 and livelihood.

This stanza has been explained in different ways by different
 translators. But the text as it stands here cannot have another inter-
 pretation but that which we have given above

भिक्षाशनं तदपि नीरसमेकवारं, शय्या च
भूः परिजनो निजदेहमात्रम् । वस्त्रं च जीर्णश-
तखण्डमयी च कन्था, हाहा तथाऽपि विषया
न परित्यजन्ति ॥ १८ ॥

भिक्षाटन करके नीरस भोजनसे पेट पालन करते हैं और वह भी दिनमें एकही बार मिलता है, कोरी पृथ्वी पर शयन करते हैं, निज देह मात्र कोही अपना परिवार समझते हैं, और शतशः फटे पुराने टुकड़ों से बनी कंथा से शरीर को ढकते हैं, परंतु बड़े ही खेदका विषय है कि विषयवासना अब भी हमारा परित्याग नहीं करते ॥ १८ ॥

Though he has no other food than tasteless alms obtained only once a day, no other couch but the bare earth, no other dependents but his own body, and no other clothes than a wallet patched of hundreds of worn out rags, yet, alas! he is not forsaken by worldly enjoyments!

This verse stands as 23rd in the *Sikantake, Part I* (शान्ति शतकम् । १ परिच्छेद)

CL.—“ आकर्षन्ते तपनवनयग्रामसलाहघोषा,
मन्दं मन्दं मसति निपतः कालपाशोऽप्रे कपटे ।
आवृच्छन्ते कृतजिगमिषासम्पन्नाः प्राणवाता,
नैवेदानीमपि विषय वैमुख्य मभ्येति चेतः । १० । ”

(नीलकण्ठदीनितकृत शान्तिविलासः)-

स्तनौ मांसग्रंथी कनककलशावित्युपमितौ,
मुखं श्लेष्मागारं तदपि च शशाङ्केन तुलितम्।
स्रवन्मूत्रक्लिन्नं करिवरकरस्पर्द्धिं जघन-महो
निधं रूपं कविजनविशेषैर्युगृह्यतम् ॥ १९ ॥

अहो ! कैसे आश्चर्य की बात है कि सब तरहसे अत्यंत निंदनीय स्त्रियोंके रूपकी कविजनोंने कितनी बड़ी प्रशंसा की है कि मांसग्रंथीरूपी स्तनोंको सुवर्ण कलशों की उपमा देते हैं, श्लेष्मा के आगाररूपी मुखको चंद्रमाके तुल्य बतलाते हैं और झरते हुए मूत्रसे आर्द्र हुए जघन स्थल को गजपुंगवके शृंङ्गादंढके समान वर्णन करते हैं ! ॥ १९ ॥

How strange and contemptible is it that the censurable person of women is so much extolled by poets, that their fleshy and bulbous.....are even compared to golden jars, their mouth though full of phlegm is equalled to moon ; and their.....though stained with the flow of.....are always spoken of as something better than the trunks of the best elephants ?

Quoted under भर्तृहरि in the शार्ङ्गधरपद्धति at No 4147

CL.—(a) “समाक्षिप्यत्युच्चैः पिशितघनपिण्ड स्तनधिया,
मुखं लालापूर्णं पिबति चषकं सासवमिति ।
अमेयहेतुर्दृष्टं यदिच रमते सार्धैरसिको,
महानोद्दामानां किमपि रमणीयन्न मरति ॥ २९ ॥”

(शान्तिदूतकम् १)

(b) “लालां वक्त्रास्रव वेत्ति, मांसपिण्डौ पयोधरो ।
मांसान्ध्रि कूट जघन, जन कान्मृदातुर ।”

(सुमवितरत्नभास्वनागरः).

(c) “गण्डाख्यां न दज जिघृक्षति करः किंशूलमासंकुच,
गते चैव कपास्यचर्भनिचिते वस्त्रे कुतश्चुम्बनम् ।
मत्वा न खसुनोद्गमागमवती कायं किमनिम्यते,
कुरसावेन्मलमूत्रमात्रि नरके नर्पा न कार्या कुतः ॥”

(भर्तृहरि निबन्धम्).

फलमलमशनाय स्वादुपानाय तोयं, शयन
मवनिपृष्ठे वल्कले वाससी च । नवधनमधुपा-
नभ्रान्तसर्वेन्द्रियाणा-मविनयमनुमन्तुं नोत्स-
हे दुर्जनानाम् ॥ २१ ॥

जब कि खानेके लिए निर्मल फल, पीनेके लिए मिष्ट
जल, सोनेके लिए धरणीतल, और पहननेके लिए वल्कल
विद्यमान है तो नवीन संचित धनरूप मदिरा के पानसे
मदान्मत्त मनुष्योंका दुराचरण मनस्वी जन किस प्रकारसे
सहसकते है ? ॥ २१ ॥

When we have nice fruits for our food, fresh
water for our drink, the surface of earth for our
bed, and the barks of trees for our clothe why
should we ever condescend to hear disgraceful taunts
at the hands of proud men of fortune whose heads
have turned mad through the intoxicating drink of
a small quantity of riches

६६—“वीराणि किं यदि न हारि दिशन्ति मित्रां,

नैवाग्निषां फलभूत सरितोऽप्यशुष्यन् ।

रुद्रागुहा किमतितीव्रतिनोपपन्ना-

न्कस्माद्भजन्ति कवयो धनदुर्मदान्धवान् ॥ ”

(सुभाषितरत्नभाण्डागार । १०९ । १६)

विपुलहृदयैर्धन्यैः कैश्चिज्जगज्जनितं पुरा,
विधृतमपरैर्दत्तं चान्यैर्विजित्य तृणं यथा ।
इहहि भुवनान्यन्ये धीराश्चतुर्दश भुञ्जते,
कतिपयपुरस्वाम्ये पुंसां क एष मदज्वरः २२

ब्रह्मा जैसे उदार चित्त महात्माओंने इस जगतको र-
त्न किया है, विष्णु जैसे महानुभावोंने धारण किया
है, परशुराम जैसे शूरवीरोंने दिग्विजय करके तृण स-
मान जानकर ब्राह्मणोंको दान करदिया है, और बलि
राजा जैसे ऐश्वर्यवान अवभी इसके चतुर्दश भुवनोके
साम्राज्य का भोग कर रहे हैं । इस दशामें जो मनुष्य
थोड़ेसे ग्रामों का राज्यलाभ करके इतना अभिमान
करते हैं वह सर्वथा अनुचित है ॥ २२ ॥

When we see that there had been such magnani-
mous souls as Brahmā who have created the world ;
others, as Vishnu who have repeatedly pre-served it
from utter destruction , others as Parashurām (परशु-
राम) who after conquering have charitably given it
away to the Brāhmanas, as if it were a mere straw ;
and others, as Bali (बलि) who have been holding un-
divided sway over the fourteen spheres ; we cannot
find the least possible ground for the vain conceit of
those who can claim only a few small villages as
their own

The verse which stands as 13th in the *Śāntishatka Par II.*
(शान्तिशतकम् । २ परिच्छेदः) is quoted under *Bhartrihara मर्दहरी* in
the *Sukhāśāstrāṇi* (सुभाषितावलि । ५३२) and *Surattatāla* (सुवृत्त-
तिलक).

The third line “इहहि भुवनान्यन्ये धीराश्चतुर्दश भुञ्जते” is also quoted
under *Bhartrihara (मर्दहरी)* by Narmada in his commentary on
Rudrata's KāvyaṢaṅkara (रुद्रटकृत काव्यालङ्कार)

त्वं राजा वयमध्युपासितगुरुप्रज्ञाभिमानोन्नताः,
ख्यातस्त्वं विभवैर्यशांसि कवयो दिक्षु प्रत
न्वन्तिनः । इत्थं मानद नातिदूरमुभयोरप्या-
वयोरन्तरं, यद्यस्मासु पराङ्मुखोऽसि वयम-
प्येकान्ततो निःस्पृहाः ॥ २३ ॥

आप राजा हैं वैसे हमभी श्रीगुरुमहाराजकी उपास-
नासे पाई हुई प्रज्ञाशक्तिसे समन्वित हैं, आप जैसे गजा-
श्वादिके ऐश्वर्यसे विख्यात हैं वैसे हमारा यश भी कवि-
जन दशों दिशाओंमें फैलाते हैं । इसलिए हे अपमान
करनेवाले राजा ! आपमें और हममें कुछ विशेष अंतर
नहीं है, सो यदि आप हमारा यथोचित सत्कार करने
से मुंह मोड़ते हैं तो हमकोभी आपके आदरकी कोई
बांछा नहीं है ॥ २३ ॥

Thou art a king, and we are the masters of pro-
found learning as taught by our revered preceptors ;
thou art famous by thy fortunes, whereas the fame of
our good name is spread by poets throughout the
world. Thus, oh proud chief, that dardest insult the
learned, where does lie the great difference between
our respective positions, that thou turnest thy face
so proudly against us, for we too are quite regardless
of thy favours ?

Quoted anonymously in the *Sabbāśhitāvali* (सुभाषितावलि ।
३४७३), and under भर्तृहरि in the *Bhāgavadhārāpādāṭhā* (भार्गव-
पद्धति । २०४).

For the point of the stanza, Cf —

“ निरीक्ष्यामीशसृष्ट्यनिवर्तिरस्कार विष्यः ”

(मुधाराक्षसम् । वृत्तीषोक्तः).

अभुक्तायां यस्यां क्षणमपि न यातं नृपशतै-
र्भुवस्तस्या लाभे क इव बहुमानः क्षितिभु-
जाम् । तदंशस्याप्यंशे तदवयवलेशेऽपि पत-
यो, विपादे कर्तव्ये विदधति जङ्घाः प्रत्युत
मुदम् ॥ २४ ॥

शतशः राजाओंने जिस पृथ्वीको क्षणमात्रभी अभुक्त
नहीं छोड़ी उस अनेक भूपालोंकी भोगी हुई भूमिका
लाभ करके भूमिपालोंका इस कदर अभिमान करना
सर्वथा अनुचित है, परंतु कष्टका विषय है कि इस सारी
पृथ्वीके अंशोंके छोटेसे अंशके एक मात्र खंडके स्वामी
भी आज दिन मूर्खताके हेतु विपाद करनेके बदले फूले
अंग नहीं समाते हैं ! ॥ २४ ॥

What magnanimous chiefs can pride over the
possession of this poor earth which has been continually
enjoyed from its very existence by hundreds of kings
that are now no more ? But, alas ! those who can
claim only a nominal portion of a part of its part do
now delight in calling themselves as kings. From
this we must infer that the foolish are generally prone
to be happy where, on the contrary, they ought to
be sadly grieved

Quoted under *Bhartrihari* (भर्तृहरि) in the *Saṅkṣiptaśāstrāṅga*
(सुभाषितावलि) at No 533.

(६—“ कारतिर्भूतिभोग्यायां, गणिकायामिव क्षितौ ।

भाग्यहीनं पतिं त्यक्त्वा, रन्त्यते भाग्यभाजिनः ॥ १४ ॥ ”

(बालभारतम् । उद्योगपर्व. । १ सर्ग.).

The same thought is again enlarged upon in verses 9 to 11 of
the 2nd Sarga of the *Udyogaparva*.

At page 20 of the Notes, the learned editors of the *Saṅkṣiptaśāstrāṅga*
vol. (सुभाषितावलि) remark that with the two fine verses of *Bhartri-*
hari's *Āurāgyaśataka* viz, 22 and 24 compare Emerson's poem on
“ Earth. ”

मृत्पिण्डो जलरेखया बलयितः सर्वोऽप्ययं
नन्वणु-रङ्गीकृत्य स एव संयुगशतै राज्ञां गणै
भुज्यते । तदद्युर्ददतेऽथवा न किमपि क्षुद्रा
दरिद्रा भृशं, धिग्धित्तान्पुरुपाधमान्धनकणं
वाञ्छन्ति तेभ्योऽपि ये ॥ २५ ॥

यह सारी पृथ्वी जो चारों ओर समुद्रसे घिरी हुई है
निस्संदेह एक छोटीसी वस्तु है, और तिसपरभी अनेका-
नेक राजा शतशः संग्राम द्वारा इसको अगणित खडों
में परस्पर विभक्त करके इसका शासन कर रहे
हैं । जिन राजाओं ने न कुछ पहिले दिया है और न
अब देते हैं वह वास्तवमें बहुत तुच्छ और दरिद्री है,
परंतु जो नराधम इन कृपण राजाओं से भी धन वणकी
याचना करते हैं उनको तो सर्वथा धिक्कार है ॥ २५ ॥

Surrounded on all sides by water, like a small
lump of mud, the entire earth is no doubt a very in-
significant object in herself, besides, a number of
chiefs have taken possession of her by means of a
series of battles, and are thus holding their sway over
her in hundreds of paltry state. It is therefore no
wonder that these meanly chiefs may or may not give
anything to the needy, but, fie on those wretched
creatures who can ever degrade themselves by asking
a particle of wealth at even the hands of such con-
temptible kings

Cf.—“ ब्रह्माण्डं कियदस्तु तत्र वसुधा पिण्ड किमाचरमहे,
तत्ताप्येकतरन्तु स्रष्टममितास्तस्मिन्नुपा केचन ।
तेभ्यो दैन्य शतोपनीतविभवा दृष्टानुकम्पास्तुते,
विह्मूदा स्तृहयान्ति हन्त किमपि स्वय्येन तेभ्योपि ये ॥ ”

(सुभाषित रत्नमाण्डागार)

न नटा न विटा न गायना, न परद्रोहनिवद्ध-
बुद्धयः । नृपसद्मनि नाम के वयं, कुचभारान-
मिता न योषितः ॥ २६ ॥

राजसभामें केवल नट, विट, गायक, परद्रोही और
कुचभारसे नम्रीभूत तरुणियोंकाही आदर होता है, परंतु
हम तो इनमेंसे कोईभी नहीं हैं इसलिए राजसन्मानकी
इच्छा करना हमारे लिए सर्वथा वृथा है ॥ २६ ॥

When we are neither professional actors, nor
fools (buffoons or jesters), nor musicians, nor evil
persons bent on ruining others, nor women bending
down under the weight of full grown there
is very little hope of our getting any livelihood in
the courts of kings

Cf —(a) " Kings are naturally lovers of low company "
 (E. Burke).

(b) " लघु जन से प्रीति जहां, रसिक नारि से धाम ।
बुध नर ऐसे देश को, दूरे से परनाम ॥ "

(रसिक कवि)

For further explanations of नट, विट &c. see our notes.

पुरा विद्वत्ताऽसीदुपशमवतां क्लेशहतये, गता
कालेनासौ विषयसुखसिद्ध्यै विषयिणाम् । इ-
दानीं तु प्रेक्ष्य क्षितितलभुजः शास्त्रविमुखा-
नहो कष्टं साऽपि प्रतिदिनमधोऽधः प्रविशति २७

बड़े ही कष्टकी बात है कि जो विद्या पूर्वकालमें
शान्तचित्त महात्माओंके क्लेशनिवारणार्थ समझी जाती
थी, वही विद्या समय पाकर विषयी मनुष्योंके विषयादि
की सिद्धिका उपाय हुई, परंतु आजकल तो राजाओंको
शास्त्रसे विमुख देखकर इस विद्वत्ताकी प्रतिदिन और
भी दुर्दशा और अवनति होती चली जाती है ॥ २७ ॥

Learning had formerly been used to remove the
mental troubles of calm and tranquil souls; but in
course of time it gradually came to be employed as
an instrument of securing sensual pleasures to the
worldlings ; however, it is a matter of great regret
and shame that seeing the kings (the lords of earth)
as quite averse to the spread of its cause learning is
daily descending to the lowest level.

Cf.—“ Learning (young virgin) but few suitors knew ,
The common prostitute she lately grew,
And with the spurious brood loads now the press ,
Laborious effects of idleness. ”

(Cowley)

स जातः कोऽप्यासीन्मदनरिपुणा मूर्ध्नि ध-
 वलं, कपालं यस्योच्चैर्विनिहितमलङ्कारविधये ।
 नृभिः प्राणत्राणप्रवणमतिभिः कैश्चिदधुना,
 नमद्भिः कः पुंसामयमतुलदर्पज्वरभरः ॥ २८ ॥

संसारमें उसही बड़भागीका जन्म सफल है कि जि-
 सके स्वच्छ कपालखंडको आभूषण बनाकर शिवजीने
 अपने मस्तकपर धारण किया है । परंतु आजकल तो
 केवल अपनी प्राणरक्षामें तत्पर रहकर दूसरोंके आगे
 मस्तक नमन करनेवाले मनुष्यभी न मालूम किस घात
 का अतिशय अभिमान किया करते हैं ? ॥ २८ ॥

The birth of that great man is indeed a memora-
 ble event in the history of the world whose white
 skull is ever being borne as an ornament of head by
 Śiva, the enemy of love ; but, now, alas ! we see that
 the generality of mankind are humbly bowing their
 heads at the feet of others for the sole satisfaction of
 securing a few days' living, and the realisation of
 this boon is looked upon as something really grand.
 However, we do not know that they can ever
 justify in the least possible degree the vain pride and
 conceit which they have the impudence to indulge in
 this disgraceful step.

The point of the stanza appears to be this — Foolish men in-
 stead of being grieved feel a sort of pride in bowing their heads to others'

अर्थानामीशिषेत्वं वयमपि च गिरामीशमहे
यावदित्थं, शूरस्त्वं वादिदर्पज्वरशमनविधा
वक्ष्यं पाटवं नः । सेवन्ते त्वां धनान्धा मति-
मलहतये मामपि श्रोतुकामा, मय्यप्यास्था न
चेत्तत्त्वयि मम सुतरामेष राजन्गतोऽस्मि ॥२९॥

हे राजा ! आप यदि धनके स्वामी है तो हमभी
वाणीके स्वामी हैं, आप यदि शूर धीर हैं तो हमभी प्र-
तिवादियोंका दर्पज्वर नाश करनेमें पूर्ण प्रवीण हैं, आप
का सेवन यदि धनाध मनुष्य करते हैं तो बुद्धिका अंध-
कार दूर होनेके अर्थ वेदाध्ययन करनेवाले श्रोत्रिय जन
हमारीभी सेवा किया करते हैं । इसलिए हे राजा ! यदि
आपको हमारी कुछभी श्रद्धा नहीं है तो हमारे भी आप
की किंचिन्मात्रभी नहीं है अत एव हमभी जाते हैं ॥२९॥

If thou art the lord of riches, we are the masters
of learning (speech), if thou art a great warrior, we
are also powerful to suppress the feverish pride of our
adversaries in a verbal contest, if thou art served by
wealthy persons, we are served by theological scholars
who throng to us for the removal of their intellectual
darkness, therefore, if thou hast little regard for us
we have less for thee, and thus saying, we turn our
back upon thee

Quoted anonymously in the *Sabbashitarali* (सुभाषितावलि) at
No 3474

For the idea of the 2nd line cf — It is reckoned a great
achievement to silence an opponent in disputation

(Compare Letters No XXVIII)

अशीमहि वयं भिक्षा-माशावासो वसीमहि ।
शयीमहि महीपृष्ठे, कुर्वीमहि किमीश्वरैः ॥३०॥

जब हम भिक्षाका भोजन, दिशारूप वस्त्र, और पृथ्वी
का शयन अंगीकार करते हैं तो संपत्तिवानोंसे हमारा
क्या प्रयोजन रहा ? ॥ ३० ॥

When we live on alms, clothe our bodies with no artificial clothes but only with the ten directions of the world (i. e. remain naked), and sleep on the surface of mother earth, we have no concern whatever with the rich.

Quoted under *Bhartrihari* (मर्दहरि) in the *Bīrngadhara-paddhati*
(शार्ङ्गधरपद्धति) at No 4101

How true is it that the more we go away from this world and its pleasures the less is our affection for it ! One who has nothing to do with it cares not a straw for its great worthlessness and wealthiness. Nothing whatever can make a true recluse bow to power and wealth

माने म्लायिनि खण्डिते च वसुनि व्यर्थं प्रयाते
 ऽर्थिनि, क्षीणे बंधुजने गते परिजने नष्टे शनै-
 यौवने । युक्तं केवल मेतदेव सुधियां यज्जहु-
 कन्यापयः—पूतग्रावगिरीन्द्रकन्दरदरीकुंजे नि-
 वासः क्वचित् ॥ ३१ ॥

मानके मलिन होने, धनके नष्ट होने, याचकोंके निराश होकरजाने, बंधुजनके क्षीण होने, परिवारके मरने और यौवनके क्रमशः चलेजानेपर मतिमानोंको केवल यही उचित है कि जान्हवीकी निर्मल जलधारासे पवित्रित हिमालयकी कंदराके किसी एकान्त लताकुंजमें जाकर निवास करें ॥ ३१ ॥

At the time when they have lost their selfrespect, squandered away their riches, no longer got the power to satisfy the requests of Leggers, suffered the bereavement of their friends and family, and gradually passed away the period of youth, the only thing proper for wise men is to seek their abode somewhere in the solitary grave of a mountain cave hallowed by the Ganges water.

Quoted under मर्त्यद्वार in the शार्ङ्गधरपद्धति at No 4178

Cf —“ माने म्लानिमुपगतौ विगलिते मोगकुले यौवने,
 कालेन क्षयितेषु बन्धुषु शनैर्लब्धे विवेकोदये ।
 विन्ष्टिग्रावसरोजभोगलघुता मुक्त स्तब्धता पर,
 सत्यं सत्यमभात एवहि सुखं जाने धनानामहम् ॥ ”

(सुभाषितावलि : ३३२५).

परेषां चेतांसि प्रतिदिवसमाराध्य बहुधा, प्र-
सादं किं नेतुं विशसि हृदय क्लेशकलिलम् ।
प्रसन्ने त्वय्यन्तः स्वयमुदितचिन्तामणिगुणे,
विमुक्तः सङ्कल्पः किमभिलपितं पुष्यति न
ते ॥ ३२ ॥

हे मन ! रातदिन दूसरोंके चित्तकी अनेक भांति आ-
राधना करता हुआ तू किस पदार्थ की प्राप्तिके हेतु ऐसे
ऐसे कष्ट सहन कर रहा है ? क्योंकि तेरे अंतःकरणके
प्रसन्न होजानेपर ही उस चिन्तामणिका उदय हो सकता
है कि जिसके प्रगट होनेसे संकल्प विषल्पसे विमुक्त हो-
जानेपर तेरी कोई अभिलाषा भी अपूर्ण न रहेगी ॥ ३२ ॥

Oh my heart ! for what special reward dost thou
try to please the hearts of others, and thus to subject
thyself to a number of heartrending troubles ? If thou
succeedest to content thy own innerself, the wondrous
virtue of contentment will grow of itself into thee,
which will, like a *Chintāmani* (चिन्तामणि) or philo-
sopher's stone, fulfil all thy desires without a single
exception.

It is quoted anonymously in the *Sabdhāṣṭāraḥ* (सुभाषितावलि)
at No 3410 and under *Śaṅkuka* (शंकुक) at No 534

Cf — (१) " The source of the ... " and (२) " The ... "

स्थितिः पुण्यारण्ये सह परिचयो हन्त हरिणैः,
फलैर्मध्या वृत्तिः प्रतिदिवसतल्पानि दृषदः ।
इतीयं सामग्री भवति हरभक्तिं स्पृहयतां, वनं
वा गेहं वा सदृशमुपशान्तैकमनसाम् ॥३३॥

पुण्यभूमिका निवास, हरिणोंका सहवास, फल भक्षणसे
अहिंसापूर्वक भरणपोषण, और प्रतिदिन नवीन पाषाण
की शय्या स्वीकार करके शिवभक्तिकी लालसा रखने-
वाले शान्तचित्त मनुष्योंके समक्ष वन और घर सब एक
हीसे प्रतीत होते हैं ॥ ३३ ॥

Those contented persons who having subdued
their sensual passions are very anxious to secure the
favour of Śiva make no difference between a forest
and a house ; for, they are earnestly desirous of
dwelling in a hallowed desert, keeping company with
deer, living upon the harmless subsistence of fruits,
and sleeping every day on new beds of stones.

Cf—(a) “ सुरमन्दिर तरुमूलनिवासः, शय्या भूतलमजिनं वासः ।
सर्वं परिमह भोगव्यागः, कस्य सुखं न करोति विरागः ॥१०॥ ”
(शङ्कराचार्यकृत मोहमुद्गरः).

(b) “ कुसुमशयन पाषाणो वा श्रियं भवनं वनं,
प्रतनुममृणस्पृशी वास्तवगम्यय चारवो ।
सरसमशन कुट्माणो वा घनानि वृणानि वा,
शममुख सुधापानक्षेत्रे समं हिमहात्मनाम् ॥ ”
(क्षेमेन्द्रस्य मुनिमतमीमांसा)

अमीषां प्राणानां तुलितविसिनीपत्रपयसां,
 कृते किं नास्माभिर्विगलितविवेकैर्व्यवसितम् ।
 यदाब्धानामग्रे द्रविणमदनिःशङ्कमनसां, कृतं
 वीतव्रीडैर्निजगुणकथापातकमपि ॥ ३४ ॥

कमलिनी पत्रस्थ जलबिन्दु के समान क्षणभंगुर प्रा-
 णोंके निमित्त अज्ञानवश होकर, द्रव्यके मदसे निःशंक
 चित्तवाले धनाढ्य मनुष्योंके आगे निर्लज्ज होकर निज-
 गुण कथन करनेका महा पातक करनेवाले हम लोगोंने
 कौनसा अधम कर्म नहीं किया है ? ॥ ३४ ॥

What efforts have we, that have lost the sense of
 our own intelligence, left undone for the maintenance
 of our wretched lives whose condition is exactly re-
 sembling that of the drops of water resting on a
 lotus leaf, when we have shamelessly committed the
 sin of recounting our own merits before the wealthy
 whose hearts are hardened and fearless by possessing
 riches ?

It stands as 19th in the *Sāntikāṭaka Part I.* (शान्तिशतकम् । १
 परिच्छेदः).

For the idea of the 1st line, cf —

“नलिनीदलगत जलमति तरलम्,
 तद्वर्जितमतिशयचपलम् । ५ ।”

(शङ्कराचार्यकृत मोहमुद्गरे).

अतिक्रान्तः कालो लटभललनाभोगसुभगो,
 भ्रमन्तः श्रान्ताः स्मः सुचिरमिह संसारसरणौ ।
 इदानीं स्वः सिन्धोस्तटभुवि समाक्रन्दनगिरः,
 सुतारैः फूत्कारैः शिवशिवशिवेति प्रतनुमः ३५॥

सुंदरस्त्रियोंके भोगविलासमें यौवन व्यतीत कर चुके हैं और इस संसारपथमें भ्रमण करते करते बहुत थक गए हैं, इसलिए अब हम सुरनदी श्री गंगाजीके तटपर बैठकर पर्वत कंदराओंको प्रतिध्वनित करते हुए उच्चस्वरसे केवल शिवनामका उच्चारण करने ही की अभिलाषा रखते हैं ॥ ३५ ॥

We have passed our youth, the proper time for charming ladies, and we are quite tired of so long a wandering over the world's thoroughfare, now, we would, therefore, like to rest on the banks of the holy Ganges and pass our days in pronouncing the divine name of Śiva with such a distinct voice as to make the surrounding hills quite resound with it

CL—(a) “यात यौवनमधुना, वनमधुना शरणमेकमस्माकम् ।

स्फुरदुदुहारमणीनां, हा रमणीनां गत काल ॥”

(शार्ङ्गधरपद्धति)

(b) “रसिक गया सुंदरि सुरत, यौवन काल विलाय ।

अब सुरसारि तट पर कहो, हर हर क्यों नहीं जाय ?”

(रसिक कवि)

भ्रातः कष्टमहो महान्त नृपतिः सामन्तचक्रं
च त-त्पार्श्वे तस्य च साऽपि राजपरिषत्ता-
श्चन्द्रविम्बाननाः । उद्रिक्तः स च राजपुत्रनिव-
हस्ते वन्दिनस्ताः कथाः, सर्वं यस्य वशा-
दगात्स्मृतिपदं कालाय तस्मै नमः ॥ ३६ ॥

हे भाई ! कैसे कष्ट का विषय है कि हमारे देखते दे-
खते ही वह मतापशाली राजा, उसके आधीन छोटे छोटे
सामंत, उसकी वह राजसभा, वह विधुवदनी सुंदरियें,
वह उन्मत्त राजकुमारों का समूह, वह वंदीजन और
वह गोष्ठी सबके सब जिस महावली कालके कराल पेटमें
समा गए हैं उसे हमारा नमस्कार है ॥ ३६ ॥

Oh brother, I cannot but sorrowfully pay my
humble obeisance to that Time through whose power-
ful influence (1) that mighty king, (2) his feudatory
chiefs, (3) his magnificent court, (4) the moon-faced
charming ladies of his seraglio, (5) the proud assem-
bly of his princes, (6) his heraldic bards, and (7) the
instructive tales recited in his court, have all become
a matter of history existing only in the memory of
survivors !

Quoted under *Bhartrihari* in the *Śīrṅgadhara-paddhati* (शार्ङ्गधर-
पद्धति । ४१६४), and under *ŚrīKamalāyudha* in the *Sukhāśhitāvalī*
(सुभाषितावलि.) at No 3328.

Cf—(a) “पातयति महापुरुषान्सममेव बहूनादरेणैव ।

परिवर्तमान एकः, कालः सैलानिवान्तः ॥”

(हर्षचरितम् । पंचमोहासः).

(b) “Relentless Time, destroying power,
Which stone and brass obey,
Who giv’st to every flying lion

To work some new decay ” (Dryden).

(c) “The bust of heraldry, the pomp of power,
And all that beauty, all that wealth e’er gave,
Await alike the inevitable hour
The paths of glory lead but to the grave ”

(Gray’s Elegy in a country Churchyard)

वयं येभ्यो जाताश्चिरपरिगता एव खलु ते,
 समं यैः संवृद्धा स्मृतिविषयतां तेऽपि गमिताः ।
 इदानीमेते स्मः प्रतिदिवसमासन्नपतना-द्रुता
 स्तुल्यावस्थां सिकतिलनदीतीरतरुभिः॥३७॥

हमारे जन्मदाता माता पिता तो बहुत पहिले ही इस
 संसारसे विदा हो चुके हैं, जिनके साथ हम बड़े हुए हैं
 उनकी स्थिति भी अब केवल नाम मात्र ही रह गई है,
 इसलिए अब हम बालूरेतके टीवोंमें बहनेवाली नदीके
 तटस्थ वृक्षोंके क्षणभंगुर जीवन के समान आसन्नमृत्यु
 होकर एक एक दिन काट रहे हैं ॥ ३७ ॥

Those of whom we were born are gone long since;
 the persons with whom we were bred and brought up
 are only existing in our memory ; therefore, we who
 are daily expecting the end of our existence, are living
 the precarious lives of those trees which are growing
 on the sandy banks of a powerful stream so as to be
 blown down at any moment by its rushing current.

Quoted under *Bhartrihari* (भर्तृहरि) in the *Sargadharapaddhati*
 (शार्ङ्गधरपद्धति) at No 4113

(Cf — “मर जन्मदाता मर, सहचर मित्र विलाय ।

इतने दिन के पाहुने, अब हम रसिक बताय ॥ ”

(रसिक कवि).

यत्रानेके क्वचिदपि गृहे तत्रतिष्ठत्ययैको,
 यत्राप्येकस्तदनु बहवस्तत्र चान्तेन चैकः ।
 इत्थं चेमौ रजनिदिवसौ दोलयन्द्राविवाक्षौ,
 कालः काल्यासह बह्वकलः क्रीडति प्राणि-
 शरैः ॥ ३८ ॥

जिस घरमें पहिले अनेक मनुष्य रहते थे वहाँ अब एकही रह गया है और जहाँ एकही मनुष्य था वहाँ बहुतसे होकर अंतमें एक भी नहीं रहा । इस प्रकार इस बहु कलाकुशल कालने अपनी प्राणप्यारी कालीके साथ प्राणीरूप सार और दिनरातरूपी पाशोसे चौसर रच रखी है ॥ ३८ ॥

In the house where were formerly seen a great many persons, we can scarcely find, at present, a single soul, but on the contrary, where there was only one there grew for a time a large number leaving out not a single survivor in the end. It is, therefore, evident that artful *Kāla* (काल) or Time and his deadly paramour *Kālī* (काली) or Death are playing a wonderful game of dice in which the pieces are represented by living beings, and the cubes by day and night.

Quote under *Chandra* (चन्द्रक) in the *Avantavilasa* (कविकण्ठाभरण), and anonymously in the *Haryanubhāṣa* (धान्यानुशासन).

Cf — As flies to wanton boys, are we to the gods—
 They kill us for their sport "

(King Lear Act IV Scene I)

तपस्यन्तः सन्तः किमधिनिवसामः सुरनदौ,
 गुणोदारान्दारानुत परिचयामः सविनयम् ।
 पिबामः शास्त्रौघानुत विविध काव्यामृतरसा-
 न्न विद्मः किं कुर्मः कतिपयनिमेषायुषि जने ३९॥

इस बहुतही थोड़ेसे जीवनमें हम यह नहीं जानते कि तपश्चरण करते हुए श्री गंगाजीके तटका निवास करें, या सकलगुणसंपन्न स्त्रियोंका तन्त्रतापूर्वक सेवन करें, अथवा नानाविध काव्यामृतरससे परिपूर्ण सच्छास्त्रोंकाही पान करें ! ॥ ३९ ॥

We do not exactly know, what we are to do in the exceedingly short space of our lives. Whether we are to take our abode on the banks of the holy Ganges and then perform the religious rites of our faith, or modestly to pass our days in the lovely society of accomplished ladies, or to drink the poetic ambrosia flowing from the various compositions of the Śāstras, is a point that cannot be solved in a definite manner by man.

Cf.—“Man has two minutes and a half to live—one to smile—one to sigh—and a half to love—for in the middle of this he dies.”
 (J P Richter)

अहौ वा हारे वा बलवति रिपौ वा सुहृदि वा,
 मणौ वा लोष्ट्रे वा कुसुमशयने वा दृपदि वा ।
 तृणे वा स्त्रेणे वा मम समदृशो यान्तु दिवसाः,
 सदा पुण्येऽरण्ये शिवशिवशिवेति प्रजपतः४०॥

सर्प और हार, बलवान शत्रु और मित्र, मणि और लौह, पुष्पशय्या और पत्थर, तृण और स्त्रीजन में समान भावसे देखते हुए मेरे जीवनके शेष दिवस किसी पवित्र वनस्थलमें शिवनामका निरंतर जप करते हुए व्यतीत हों ! ॥ ४० ॥

Looking with equal indifference upon a snake or a necklace, a powerful foe or a friend, a jewel or a piece of iron, a flowery bed or a stone, a blade of grass or a bery of ladies, I now wish to pass the remaining days of my life in a holy forest continually meditating upon the divine name, Śiva !

Quoted under *Uṣṇasrjja* (उष्णस्रज) in the *Aśvatthārāchārāṭhā* (औषधविचारवर्षा), and anonymously in the *Uddharaṇa-Chandrikā* (उद्धारणचन्द्रिका), the *Kāśyāpāraṭhā* (कान्यापराधन), the *Subhāṣitāraṭhā* (सुभाषितावलि), the *Aśvatthārāchārāṭhā* (अश्वत्थारचरित), and the *Kāśyāpāraṭhā* (काश्यपदीप). It is ascribed to मर्दहरी in the *शार्दूलपद्धति* at No. 4102.

गंगातीरे हिमगिरिशिलावद्धपद्मासनस्य, ब्रह्म-
ध्यानाभ्यासनविधिना योगनिद्रां गतस्य । किं
तैर्भाव्यं मम सुदिवसैर्यत्र ते निर्विशङ्काः, संप्रा-
प्त्यन्ते जरठहरिणाः शृङ्गकण्ठविनोदम् ॥४१॥

श्री गंगाजीके तीरवर्ती हिमालयकी शिलापर पद्मा-
सन लगाए हुए उन उत्तम दिवसोंका मुझको कब दर्शन
होगा कि जब विधिपूर्वक ब्रह्मध्यानके अभ्याससे योग-
निद्रामें सूते हुए मेरे शरीरको वृद्ध हरिण अपने शृंगाम-
भागसे निःशंक होकर खुजाने लगेंगे ! ॥ ४१ ॥

I am anxiously waiting for the approach of those
happy days when I shall be sitting in a meditative
posture somewhere on the Himâlayan range and the
banks of the sacred Ganges, practising the process of
Yôga or mental abstraction, fully absorbed in the
immediate meditation of the supreme Being, and
wholly entranced into ecstatic sleep, quite incognisant
of what is passing around me, so that the old ante-
lopes will be gently rubbing their itching horns
against my senseless body without the least appre-
hension of my sentient state

The verse stands as 17th in the *Śantistotaka Part IV* (शान्ति-

शतकम् । चतुर्थ परिच्छेद)

CL—“ कदा भिक्षुपल्लैः सरकठितगङ्गासुतरलैः ,

शरीर मे स्यात्सत्युपरतसमस्तेन्द्रियमुद्रम् ।

कदा ब्रह्माभ्यासीस्परतनुतदारभ्यविहसा ,

पतिष्यन्ति स्यान्नुषमहतधिय स्कन्धाशेरसि ”

(सुभाषितरत्नमाण्डागारः । ६३१ । ५८).

स्फुरत्स्फारज्योत्स्नाधवलिततले क्वापि पुलिने,
 सुखासीनाः शान्तध्वनिषु रजनीषु द्युसरितः ।
 भवाभोगोद्विगाः शिवशिवशिवेत्यार्तवचसः,
 कदास्यामानन्दोद्गमबहुलवाष्पाकुलदृशः ४२ ॥

निर्मल चंद्रमा की चांदनीसे धवलित श्री गंगाजीके
 तटपर निःशब्द रात्रिके समय सुखपूर्वक बैठे हुए सांसा-
 रिक विषयोंके अतिशय भोगविलाससे दुःखित होकर
 “ शिव ” “ शिव ” इत्यादि आर्तवचनोंका उच्चारण करते
 हुए आनंदके प्रवल प्रवाहसे उत्पन्न हुई अश्रुधारासे हम
 अपने नेत्रोंका कब सिंचन करेंगे ? ॥ ४२ ॥

Reclining at ease and comfort in the stillness of
 night somewhere on a sandy beach of the sacred
 Ganges all whitened with the clear and refulgent
 light of the moon, when shall we, being hard pressed
 by worldly misfortunes, be ever able to utter the
 holy name of Siva when our eyes will all be closed
 with the copious flow of joyful tears ?

Cf.—“ गङ्गातीरद्वीपजस्य नियमज्ञानस्य शान्तात्मनो,
 नीवात्प्रसृतिपचस्य दधतो मेघा त्वच तापोम् ।
 दर्भमस्तरशायिन शिव शिवेत्यावन्दत मत्सह,
 भस्मस्नानकृतं कदा मन मनो निर्वाण मन्मथ्यति ॥ ”

(सुभाषितावलिः)

आशा नाम नदी मनोरथजला तृष्णातरङ्ग-
कुला, रागग्राहवती वितर्कविहगा धैर्यद्रुमध्वं-
सिनी । मोहावर्तसुदुस्तरातिगहना प्रोचुङ्ग-
चिन्तातटी, तस्याः पारगता विशुद्धमनसो
नन्दन्ति योगीश्वराः ॥ ४३ ॥

मनोरथरूपी जलसे पूर्ण, तृष्णा की तरंगोंसे व्याकुल,
अनुरागरूपी ग्राहादिसे भरी हुई, कुतर्कमय पक्षियोंसे अधि-
ष्ठित, धैर्यरूपी वृक्षोंका ध्वंस करनेवाली, मोहरूप भँवरों
के कारण दुस्तर, अत्यन्त चिन्तारूपी ऊँचे तटवाली, महा-
गंभीर, आशारूपी नदी का तरण करके शुद्धान्तःकरण-
वाले योगीश्वरही सच्चे सुखका अनुभव कर सकते हैं ४३॥

The River of Hope having Desire for its water's
Greed for agitating waves, Passion for its sharks,
Sceptic reasonings for birds, Patience for the tottering
trees on its sides, and worldly Cares and Anxieties for
its lofty banks, is very difficult to be crossed on
account of its fatal whirlpool of Illusion. Those
pure-minded *Yōgis* who have swum over to the oppo-
site bank of this mighty stream are therefore leading
a safe and happy life.

The verse stands as 26th in the *Śāntisataka* Part IV (शान्ति-
शतकम् । ४ परिच्छेद.). It is quoted under मर्लहरि in the शाङ्खधरपद्धति
at No 4103

Cf.—“A contented mind is the greatest blessing a man can enjoy
in this world, and if in the present life his happiness arises from the
subduing of his desires, it will arise in the next from the gratification
of them”
(Addison)

आसंसारं त्रिभुवनमिदं चिन्वतां तात तादृश,
 नैवास्माकं नयनपदवीं श्रोत्रवर्त्मगतो वा ।
 योऽयं धत्ते विषयकरिणीगाढरूढाभिमान-क्षी-
 वस्यान्तःकरणकरिणः संयमालानलीलाम् ४४॥

हे मित्र ! सारी त्रिलोकीमें दूँढते दूँढते ऐसे महानुभा-
 व का न तो दर्शन किया है और न नामही सुना है कि
 जो सांसारिक विषयरूप हयणीसे परिपूर्ण आसक्त हुए
 अपने मदोन्मत्त अंतःकरणरूप हाथीको संयमरूप खूँटेसे
 बंधा रख सके ॥ ४४ ॥

Oh friend, though I have been searching very
 carefully throughout the length and breadth of the
 three worlds I have not yet seen or heard a single
 person who is able to keep the furious bull-elephant of
 his own heart firmly tied to the post of self-control,
 notwithstanding the maddening intensity of his ardent
 passion for the beloved cow of sensual objects !

Quoted under मर्तृहारे in the शार्ङ्गधरपद्धति at No 4105

Cf —“ यदाऽसौ दुर्वाः प्रसरति मदश्चित्तकरिण-

स्तदा तस्योद्दामप्रसरत्सहृदैर्व्यवसितैः ।

क तद्वैर्यालान क च निजकुलाचारनिगदः,

क सा लज्जारजुः क विनयकठोराकुशमपि । ३२ । ”

(शान्तिशतकम् । १).

महादेवो देवः सरिदपि च सैवामरसरि-द्रुहा-
 एवागारं वसनमपि ता एव हरितः । सुहृद्वा
 कालोऽयं व्रतमिदमदन्यव्रतमिदं, कियद्वा
 वक्ष्यामो वटषिटप एवास्तु दयिता ॥ ४५ ॥

बहुत कथनसे क्या प्रयोजन है विरक्त मनुष्यों के लिए
 केवल महादेव ही देवता हैं, सुरनदी गंगाजी ही एक
 मात्र नदी है, पर्वत कंदरा ही एक मात्र घर है, दशों
 दिशा ही एक मात्र वस्त्र हैं, काल ही एक मात्र मित्र है,
 दूसरों के आगे दीनता न करना ही एक मात्र व्रत है
 और वटवृक्ष ही एक मात्र प्राणप्यारी भार्या है ॥ ४५ ॥

What more can we say than to assert that one who
 wishes the emancipation of his soul must consider
 (1) Mahādeva, to be his only god, (2) the Ganges,
 as his holy river, (3) a rocky cave, his only home,
 (4) the ten points of the compass, the only clothing,
 (5) Time, his only friend, (6) freedom from humili-
 ation, his only vow, and (7) a *Vata* tree (banyan), his
 only wife ?

The canon herein laid down only applies to the case of *yōgis*
 or hermits. Though the poet does not mention that in the text he
 must, in writing it, have in mind the life of a saintly ascetic. The life
 of a *Grihastha* (गृहस्थ) or householder is guided by rules entirely
 different from the above.

ये वर्द्धन्ते धनपतिपुरः प्रार्थनादुःखभाजो, ये
 चाल्पत्वं दधति विषयाक्षेपपर्यस्तबुद्धेः । तेषा-
 मन्तः स्फुरितहसितं वासराणां स्मरेयं, ध्यान-
 च्छेदे शिखरिकुहरग्रावशय्यानिपण्णः ॥४६॥

जो दिवस धनाढ्य मनुष्यों के आगे याचनाके भंगसे
 उत्पन्न हुए दुःखके हेतु बहुत बड़े बड़े, और विषयवासना
 के विलासमें मदान्ध होनेके कारण अत्यंत छोटे, प्रतीत
 होते हैं उन सबका पर्वतकंदरा की शिलारूप शय्यापर
 सोता हुवा मैं, ध्यानावस्थासे विश्राम पाकर, आंतरिक
 उपहासके साथ किस अवसरपर स्मरण कर सकूंगा वही
 चित्तमन कर रहा हूं ॥ ४६ ॥

When shall the days which seem to be lengthen-
 ed when one is compelled to suffer the pang of asking
 alms at the hands of wealthy people, or which appear
 to be much shortened when his intellectual faculty is
 quite disordered and blunt through incessant enjoy-
 ment of sensual pleasures, be recollected with a hearty
 smile, in the intervals of my mental meditation when
 I am inclining at ease on the rocky couch of a moun-
 tain valley ?

In obedience to the teachings of the Hindu Śāstras every man
 must renounce the world and take himself to forest in his old age.
 This being the ultimate aim of all good Hindus, the poet here depicts
 the noble thought of a pious person who though discharging the duties
 of a householder never forgets his future end to give up the world and
 contemplate his Maker in seclusion.

विद्यानाधिगता कलङ्करहिता वित्तं च नोपा-
र्जितं, शुश्रूषापि समाहितेन मनसा पित्रो न
संपादिता । आलोलायतलोचना युवतयः
स्वप्नेऽपि नालिङ्गिताः, कालोऽयं परपिण्डलो-
लुपतया काकैरिव प्रेरितः ॥ ४७ ॥

न तो निष्कलंक विद्याही का अध्ययन किया और न
द्रव्योपार्जनही किया, तथा न तो एकचित्त होकर माता
पिता की शुश्रूषा की और न चंचल और विशाल नेत्र-
वाली युवतियों का कभी स्वप्नमें भी आलिंगन किया,
किंतु सच पूछिए तो काककी भांति परपिण्डदानसे अपना
पेटपालन करते हुए हमने हमारे बहुमूल्य जीवन को क्या
ही व्यतीत किया है ॥ ४७ ॥

We have acquired neither spotless knowledge
nor money, nor performed with concentrated attention
proper services to our parents, nor have we ever
.....(not even in a dream) the handsome person
of youthful ladies with large and fickle eyes ; but
alas ! we have idly passed away our valuable time in
the covetous desire of supporting ourselves, like
miserable crows, on the alms of others !

cf.—“ तेरे यौवन मोहि नारि निजका निम्बोठ जो ना पिषा,
सेवा से गुरुदेव तात जननी सन्तुष्ट जो ना किया,
विद्या और पढ़ी न वित्त मुख से खाया कमाया दिया,
ऐसा जन्म क्या बिता रसिक हे तूने बता क्या किया ? ”

(रसिक करि)

वितीर्णैः सर्वस्वैः तरुणकरुणापूर्णहृदयाः, स्मर-
न्तः संसारे विगुणपरिणामा विधिगतीः । क्व
पुण्येऽरण्ये परिणतशरच्चन्द्रकिरणैः-स्त्रियामां
नेष्यामो हरचरणचित्तैकशरणाः ॥ ४८ ॥

सर्वस्वका दान करके तरुण करुणास परिपूर्ण हृदय
होकर संसारकी विपरीत गति का स्मरण करते हुए
और श्री शिवजी के चरणकमलों की शरण लेकर किसी
पवित्र घन के बीचमें निवास करते हुए शरदऋतुके पूर्ण
चंद्रमा की चांदनीसे प्रकाशित रात्रियें हम कब व्यतीत
करेंगे ? ॥ ४८ ॥

After charitably giving away with a compas-
sionate heart, the last particle of our possessions,
and thinking¹ the worldly objects as productive of no
ultimate good, we are anxious to pass the pleasant
moonlit nights of autumn in the midst of some holy
forest, and abandon ourselves to the concentrated
worship of the sacred feet of Siva, the only shelter
from the cares and anxieties of the world !

The footnote appended to stanza 46 may also be appropriately
read in connection with this śloka. We may add that before renounc-
ing the world a man has to give away in charity all his property to the
poor and needy so that he may not be any way troubled of its thoughts

वयमिह परितुष्टा वल्कलै स्त्वं च लक्ष्म्या,
सम इह परितोषो निर्विशेषो विशेषः । स तु
भवति दरिद्रो यस्य तृष्णा विशाला, मनसि
च परितुष्टे कोर्धवान्को दरिद्रः ॥ ४९ ॥

हम तो केवल वल्कलसे संतुष्ट हो जाते हैं और तुम
धनसे होते हो, परंतु संतुष्ट हो जानेमें दोनों ही समान
हैं और तब हम दोनोंमें किसी प्रकारका अंतर नहीं
रहता, क्योंकि जिसकी तृष्णा विशाल है वही मनुष्य
दरिद्री है, किसलिए कि मनके संतुष्ट होजानेपर न तो
कोई धनाढ्य है और न दरिद्री है ॥ ४९ ॥

Oh king 'when we are content with barks of trees,
and you with riches, there is no difference between
us, as regards our mental contentment, for one whose
wishes are unlimited is, no doubt, poor, but, when
the mind is content in itself no one can be called rich
or poor

Quoted anonymously in the *S. Dash taral* (सुभाषितारलि ३४७५)
and the *Rasarat ahara* (रसरत्नहार) Ascribed to भर्तृहरि in the शार्ङ्ग-
धरपद्धति (३०८) ।

Cf—(a) “ को वा दरिद्रो हि विशाल तृष्ण ,
श्रीर्माश्र को यस्य समस्त तोष ५ । ”

शङ्कराचार्यकृत प्रश्नोत्तरमाला)

(b) “ सर्वा सम्पत्तयस्तस्य, संतुष्ट यस्य मानसम् ” ।

(हितोपदेश I १०९)

(c) “ तृष्णाया चेत्परित्यक्तो, को दरिद्र क ईश्वर । ”

(हितोपदेश १ १४७).

यदेतत्स्वच्छन्दं विहरणमकार्पण्यमशनं, सहायैः
 संवासः श्रुतमुपशमैकव्रतफलम् । मनो
 मन्दस्पन्दं बहिरपि चिरस्यापि विमृश-न्न
 जाने कस्यैषा परिणति रुदारस्य तपसः ॥५०॥

स्वच्छन्दतापूर्वक विहार, दीनता रहित भोजन, सखु-
 रुपोंका सहवास, चित्त की शांति उत्पन्न करनेवाली
 विद्या और बाहिरी (सांसारिक) विषयोंमें मंदगति
 रखनेवाला मन, कौनसे महा तपश्चरण करनेसे मनुष्य
 को प्राप्त होते हैं सो बहुत विचार करने पर भी हम
 नहीं कह सकते ॥ ५० ॥

Though pondering over the subject for a long time, I cannot yet understand, for what great religious devotion or hard penance a man is granted the following blessings :—(1) freedom in going from one place to another ; (2) sumptuous supply of food without the degradation of asking alms ; (3) company of the good ; and (4) acquirement of that learning which is conducive to the tranquility of mind whose motion is quite tardy as regards its objective (external) pursuits ?

CL.—“ बिन मांगे भोजन बसन, सद्गति साधु महान ।

• शान्ति हृदय सन्तोष मन, रसिक मुकृत फल जान ॥ ”

पाणिः पात्रं पवित्रं भ्रमणपरिगतं भैक्ष्यम-
क्षय्यमन्नं, विस्तीर्णं वस्त्रमाशादशकमपमलं
तल्पमस्वलप मुवीं । येषां निःसङ्गताङ्गीकरण-
परिणतिः स्वात्मसंतोषिणस्ते, धन्याः संन्य-
स्तदैन्यव्यतिकरानिकराः कर्मनिर्मूलयन्ति ५१ ॥

जिन महात्माओंके समक्ष अपने हाथही पवित्र पात्र,
द्वार द्वार भटक कर मांगीहुई भिक्षाही अटूट अन्न, दशों
दिशाही विस्तृत वस्त्र और यह अखिल पृथ्वी ही नि-
र्मल शय्या का काम देते हैं, तथा वैराग्यको स्वीकार
करना ही जिनका मुख्य मनोरथ है, निजात्माके बीच
जिनका संतोष है, और दैन्यरूप व्यसनोंका जिन्होंने
परित्याग किया है वही महानुभाव शुभाशुभ कर्मोंका
निर्मूल कर सकते हैं और वही धन्य है ॥ ५१ ॥

Those persons who have determined to put an end to their actions (i. e. who have entirely effaced from their minds the notion of good or bad) by considering their palms as sacred vessels, eating the plentiful supply of alms obtained by their continued wanderings, taking the ten expansive quarters of the globe as their neat clothing, and lying down upon the bed of extensive earth, those who have secured true mental contentment by thinking the attainment of worldly indifference as the ultimate end of their life, and those who have given up the various ways of degrading themselves before others, are indeed deserving of all praise and honour

The verse is same as sloka 7 in the *Sāṅkhyaśāstra* Part IV
(शान्तिशतकम् । ५ परिच्छेद)

For the idea conveyed by "पाणि पात्र" Prof. Tawney says that, seeing a little boy drinking water out of his hand Diogenes threw away his cup, declaring it superfluous.

दुराराध्यः स्वामी तुरगचलचित्ताः क्षितिभुजो,
 वयं तु स्थूलेच्छा महति च पदे बद्धमनसः ।
 जरा देहं मृत्युर्हरति सकलं जीवितमिदं,
 सखे नान्यच्छ्रेयो जगति विदुषोऽन्यत्र तपसः ५२

चक्रवर्ती महाराजाओंका प्रसन्न करना असंभव है, अन्यान्य भूपालोंका चित्त घोंढ़ेके समान चंचल होता है और हमारा मनोरथ बहुत बड़ा है क्योंकि संसारके सर्वोत्तम पदका लाभ करनाही हमारा हार्दिक उद्देश्य है, और यह वृद्धावस्था हमारी देहका नाश किए देती है और मृत्यु तो हमारे सर्वस्व जीवनकाही हरण कर लेती है । इसलिए हे मित्र ! विद्वान् मनुष्यके लिए इस जगत्में तपश्चरण करनेके सिवाय कल्याणकारक कर्म दूसरा कोई नहीं है ॥ ५२ ॥

To secure the favour of our lord is a hard and difficult task, and to please the minds of kings which are as unsteady as horses is also impossible, where as our ambitions are high, and our minds are bent on attaining to the supreme end (i e salvation), the body is old and worn out and death is depriving us of our entire existence, it is, therefore, true that a wise man can look up for no other good in this world except the performance of virtuous actions and penance

The word तपस् here means either moral virtue or meditation connected with the practice of personal self denial or bodily mortification

भोगा मेघवितानमध्यविलसत्सौदामिनीच-
 श्वला, आयुर्वायुविघटिताभ्रपटलीलीनाम्बुव-
 द्रद्धुरम् । लोला यौवनलालसा तनुभृता मि-
 त्याकलय्य द्रुतं, योगे धैर्यसमाधिसिद्धिसुलभे
 बुद्धिं विदध्वं बुधाः ॥ ५३ ॥

संसारके विषयभोग सबही मेघ समूहके मध्यवर्ती
 प्रकाश करनेवाली विजलीके समान चंचल है, मनुष्य
 की अवस्था वायुके झखोरेसे बखेरे हुए मेघपटलकी घृष्टि
 के समान अस्थिर है, और ऐसेही यौवनसुखकी लालसा
 भी अत्यंत चपल है । इसलिए इन सब बातोंका विचार
 करके हे पंडितजनो ! तुमको उचित है कि धैर्यपूर्वक
 मनकी एकाग्रताकी सिद्धिसे सुसिद्धयोगके साधनमें
 अपना मन लगावो ॥ ५३ ॥

Worldly pleasures are as unsteady as the flash of
 lightning appearing in the midst of a clouded sky,
 life is as transient as rain drops falling down from
 a group of clouds scattered in various directions by
 the force of wind, and the aspirations of youth are
 also extremely frail and fickle I would, therefore,
 implore the learned that they must consider all
 mundane objects as quite transitory and consequently
 set their minds to the practice of Yoga the
 attainment of which is quite easy through patient
 concentration of mind

CL—“ भोगास्तुद्रुतरङ्गमद्भ्रचपला प्राणा हाण्यसिन ,
 स्तोक्रान्येव दिनानि यौवनसुख स्फूर्तिं क्रियासु स्थिता ।
 उत्ससारमसारमेव निखिल बुद्धानुपाबोधका,
 लोकानुग्रहपेशलेन मनसा योग समाधीयताम् ॥ ”

(समाधितरङ्गमाध्यागर ६३९।१८८)

पुण्ये ग्रामे वने वा महति सितपटच्छत्रपालीं
कपाली-मादाय न्यायगर्भद्विजहुतहुतभुग्धू-
मधूम्नोपकण्ठम् । द्वारं द्वारं प्रवृत्तो वरमुदर-
दरीप्ररणाय क्षुधार्तो, मानी प्राणी स धन्यो
न पुनरनुदिनं तुल्यकुल्येषु दीनः ॥ ५४ ॥

प्रतिदिन अपने समान कुलवाले मनुष्योंके सामने
दीनतापूर्वक अपने जीवनका निर्वाह करनेकी अपेक्षा मनस्वी
जनके लिए क्षुधातुर होकर किसी पवित्र ग्राम अथवा गहन
वनके बीचमें स्वच्छ वस्त्रसे ढके हुए कपालखंडको हाथमें
लिए इस पेट पापीके भरण पोषणके निमित्त वेदपाठी
ब्राह्मणोंके किए हुए हवनसे उठी हुई धून्नसे व्याकुल हुए
द्वार द्वार पर भिक्षार्थ भ्रमण करनाही सर्वथा श्रेष्ठ है ॥५४॥

Going from door to door to the houses of learned
Brahmans which are altogether bidden from his
sight on account of the clouds of smoke rising from
their sacrificial fires, and begging alms for the satis-
faction of his hungry stomach, in the midst of a
charitable village or a lonely forest, and holding a
broken neck of an earthen pot in his hands, covered
with a clean cloth, is justly to be preferred to the
dragging on of a penurious and humble life among
his relatives by one who has the least spark of self
respect in him

Quoted under *Āśoka* (दीपक) in the *Āśoka Vyākhyāna* (औचित्यविचारचर्चा), and under *महर्षि* in the *शार्ङ्गधरपद्धति* at No. 254

Cf — (a) “ वरमसिधारातस्तलवासो, यस्मिन् भिक्षा वरमुपयास ।

वरमपि धोरे नरके पतन, न च धनगवित बन्धवशरणम् ॥१॥”

(वविमदृश्य पद्यसमूह)

(b) “ वर वने व्याघ्रगजेन्द्रसेवित, हुमात्म्य पत्रफलाम्बुमेवनम् ।

तृणानिशब्दा वसन च वल्कलं, न बन्धुमध्ये धनहीनजीवितम् ॥४॥”

(वरद्वेनीतले) .

(c) “ वर हि मानिनो मृत्युर्न दैन्यं स्वजनामत ॥२२॥”

(कथासारसंग्रह । लाराणकलम्बक । ५ तरङ्ग) .

चाण्डालः किमयं द्विजातिरथवा शूद्रोऽथ
किं तापसः, किं वा तत्त्वविवेकपेशलमतियोगी-
श्वरः कोऽपि किम् । इत्युत्पन्नविकल्पजल्प-
मुखरैः संभाष्यमाणा जनै-र्न क्रुद्धाः पथि नैव
तुष्टमनसो यान्ति स्वयं योगिनः ॥ ५५ ॥

“यह चांडाल है अथवा द्विजाति है, या शूद्र है या
तपस्वी है, या कोई तत्त्वज्ञानी योगीश्वर है,” इत्यादि
सर्वसाधारणके विकल्प वचनोंका श्रवण करते हुए योगी-
राज न तो क्रुद्ध होते हैं और न संतुष्ट होते हैं, परंतु स्व-
च्छंदतापूर्वक अपने मार्गमें गमन करते चले जाते हैं ॥ ५५ ॥

“Is he a *Chāndāla* (चाण्डाल or outcast), or a twice-
born, or a *Shūdra*, or a hermit, or some great *Yogi*
who has renounced the world and sought real spiri-
tual Truth ?” Without paying the least heed to the
aforesaid remarks of the general public, the *Yogis* are
quite satisfied with the path they have undertaken,
and accordingly they are neither pleased nor offended
at the insulting comments of the masses.

Cf —“ रथान्तश्चरतस्तथा धृतराजकन्यात्वस्याध्वगैः,
सन्नास च सकौतुक च सदय दृष्ट्य तैर्नागरैः ।
निर्वाजोऽर्चयितुं धारसमुदा निद्रायमाणस्य मे,
निशङ्क करटः कदा कपटो भिक्षा विलुण्ठिष्यति ॥ ”

(शान्तिशतकम् । ४ परिच्छेदः । १२.)

सखे धन्याः केचिञ्छुटितभवबन्धव्यतिकरा, व-
नान्ते चिन्तान्तर्विषमविषयाशीविषगताः ।
शरच्चन्द्रज्योत्स्नाधवलगगनाभोगसुभगां, नय-
न्ते ये रात्रि सुकृतचयचित्तैकशरणाः ॥५६॥

हे मित्र ! अंतःकरणके मध्यस्थ विषम विषयादिरूप
सपोंसे रहित, और संसारके बंधनका संबंध तोड़नेवाले,
गहन वनमें बैठेहुए सुकृतसंचय करनेमें दत्तचित्त होकर
जो मनुष्य शरदऋतुके चंद्रमा की चांदनीसे प्रकाशमान
रात्रिको व्यतीत करते हैं वह निस्संदेह बड़े बड़भागी
हैं ॥ ५६ ॥

Oh friend, those persons are indeed very blessed
who, having broken asunder the worldly ties, have
completely rooted out from their minds the venom
of poisonous snakes of sensual enjoyments, and are
thus enabled to pass the pleasant moonlit nights of
autumn in the midst of a lovely forest with the sole
intention of performing a series of virtuous deeds ।

CL—" ते धन्या पुण्य भाजस्ते, तैस्तीर्णं क्लेशसागरः ।

जगत्समोह जननी, यै राशाशीविषी जिता ॥ "

(सुभाषितरत्नभाण्डागारः । १०९ । ९)

एतस्माद्विरमेन्द्रियार्थगहनादायासदादाशु च,
 श्रेयोमार्गमशेषदुःखशमनव्यापारदक्षं क्षणम् ।
 शान्तिं भावमुपैहि संत्यज निर्जां कल्लोललो-
 लां मतिं, भूयो मा भज भङ्गुरां भवरतिं चेतः
 प्रसीदाधुना ॥ ५७ ॥

हे चित्त ! दुःख देनेवाले इस विषय भोगरूप गहन
 वनका शीघ्र परित्याग कर, सारे दुःखोंका शमन करनेमें
 समर्थ कल्याणकारक शान्तभावका अवलंबन कर, जलके
 बुदबुदेके समान चंचलबुद्धिका परित्याग कर और नाश-
 मान संसारमें अनुराग मत कर, क्योंकि ऐसा करनेहीमें
 तेरा पूर्ण कल्याण है ॥ ५७ ॥

Oh my heart, thou must now forsake the troub-
 lous and dangerous fore t of sensual enjoyments,
 and soon betake thyself to the path of all good
 which can instantly chase away the entire host of
 meries, be quiet and give up thy billowy and
 unsteady motion, do not attach thyself to the perish-
 able pleasures of the world, and seek everlasting
 contentment and bliss within thy ownself

Es —^{१६} गन्धाद्भ्यो नवमल्लिका मधुकरस्यत्तवा गतो मृषिकी,

ता दृष्टाशु गत स च दनदन पश्चात्तरोज गत ।

मद्वस्तस्य निशाकरोऽसहसा रोदधसौ मन्दधी ,

सन्तोषो विना पतामवपद, माम्रोति सर्वोजन ॥ १९ ॥^{१७}

(कुमवितरत्नमाण्डामारम् । १९९)

पुण्यैर्मूलफलैः प्रिये प्रणयिनि प्रीतिं कुरुष्वा-
धुना, भूशय्या नववल्कलैरकरणैरुत्तिष्ठ यामो
वनम् । क्षुद्राणामविवेकमूढमनसां यत्रेश्वराणां
सदा, चित्तव्याध्यविवेकविह्वलगिरां नामापि
न श्रूयते ॥ ५८ ॥

हे प्रिये ! पवित्र कंदमूल फल, अकृत्रिम भूशय्या और
नवीन वल्कलोंमें अनुराग कर, क्योंकि अब हमको यहां
से उठकर उस वनमें प्रस्थान करना उचित है कि जहां
पर अज्ञानांधचित्तवृत्ति धारण करनेवाले, क्षुद्र, धनाढ्य,
अविवेकी, और मनोविकारके हेतु विह्वल वचनवाले दुष्ट
पुरुषोंका नामभी नहीं सुना जाता ॥ ५८ ॥

Oh my beloved, you should learn to live upon
nice fruits and roots, sleep upon the bed of bare
earth, and clothe the body with new barks of trees ;
get up now and let us go to that forest where the
wealthy persons whose minds are stupified by impu-
dence and whose words are always faltering through
mental derangement, are never to be heard again, not
even in name !

When one gets accustomed to a simple, inexpensive and easy life
of a forest it is but natural that he should look down very contemptu-
ously upon the unjustifiable treatment which poor people generally
receive at the hands of their unkind wealthy brethren.

मोहं मार्जयतामुपार्जय रतिं चन्द्रार्धचूडाम-
णौ, चेतः स्वर्गतरङ्गिणीतटभुवामासङ्गमङ्गी-
कुरु । को वा वीचिषु बुद्बुदेषु च तडिल्लेखासु
च स्त्रीषु च, ज्वालाग्रेषु च पत्रगेषु च सरिद्वे-
गेषु च प्रत्ययः ॥ ५९ ॥

हे चित्त ! मोहका मार्जन कर, द्वितीयाके चंद्रमाको
चूडामणिमें धारण करनेवाले शिवजीके चरणारविंदमें
अनुरक्त हो, और सुरनदी गंगाके तटका निवास स्वीकार
कर । क्योंकि जलकी तरंग बुद्बुदे, विजली, स्त्रीजन,
अभिषिक्ता, सर्प और नदीप्रवाहमें विश्वास करना
सर्वथा अनुचित है ॥ ५९ ॥

Oh my heart, thou must efface the trace of all
affection (or delusion), give thyself to the meditation
of Śiva, and soon betake thyself to the heavenly
river (i. e. Ganges); for, no faith (trust) can justly
be put into waves, bubbles, lightning flashes, women,
flames, snakes and rushing streams !

CL—“ शम्भू के चरणारविंद चितसे, सबे खोरे शुद्ध से,
ध्याता क्यों न गैवार प्यार करके संसार निःसार है ।
माया मोह सुमोग रोग अतिही काया न जाया रहे,
मासी सर्प समूह जान घर में भूला भरोसे कहा है ”

(रक्षिक कवि).

अग्रे गीतं सरसकवयः पार्श्वतो दक्षिणात्याम्,
 पृष्ठे लीलावलयरणितं चामरग्राहिणीनाम् ।
 यद्यस्त्येवं कुरु भरवसास्वादने लम्पटत्वं, नो-
 चेच्चेतः प्रविश सहसा निर्विकल्पे समाधौ ॥ ६० ॥

हे चित्त ! यदि तुमको अपने अग्रभागमें नाना प्रकार
 के गान, दोनों पार्श्वमें दक्षिण देशके सरस कवीश्वर,
 और पृष्ठदेशमें चमर करनेवाली लीलावती स्त्रियोंके
 झंझका कलरव, अनुभव करनेका सौभाग्य प्राप्त है, तो
 भलेही संसारके विषयभोगादिमें आसक्त हो, परंतु यदि
 तू पूर्वोक्त सुखोंसे वंचित है तो एकाम्रबुद्धिसे समाधिका
 अवलंबन करनेमें कुछभी विलंब मत करे ॥ ६० ॥

In case you can afford to hear sweet and agreeable
 songs in your front, melodious verses of the Dekkan
 poets on your sides and the charming tinkling of
 bracelets worn by graceful ladies fanning your
 back with beautiful *Chourries*, you are quite
 justified in devoting yourself to the enjoyment of the
 world ; but when you cannot command the aforesaid
 pleasures you must not make the least delay in giving
 yourself to *Samādhi* or absolute meditation of the
 Supreme Being

Quoted anonymously in the *Sūbhāshitāvalī* (सुभाषितावलि) at
 No. 3467 and under भर्तृहरे in the *शार्ङ्गधरपद्धति* at No 4175.

When in the *Zenana*, princes are, no doubt, fanned, when
 necessary, by maidservants.

विरमत बुधा योषित्संगात्सुखात्क्षणभङ्गुरा-
त्कुरुत करुणामैत्रीप्रज्ञावधूजनसंगमम् । न
खलु नरके हाराक्रान्तं घनस्तनमण्डलं, शरण
मथवा श्रोणोविम्बं रणन्मणिमेखलम् ॥६१॥

हे पंडित जनो ! आप सब क्षणभंगुर स्त्री सेवनादि
संसारसुखसे विरक्त हो, करुणा, मैत्री और प्रज्ञारूपी
कान्ताका सेवन करो, क्योंकि चंद्रहारादिसे शोभित
कुचयुगल और मणिमेखलासे शब्दायमान स्त्रियों के
कटिभाग नरकयातनासे तुम्हारी रक्षा कदापि नहीं
करसकेंगे ॥ ६१ ॥

Oh ye sages, you must cease to love the momen-
tary pleasures resulting from your attachment to
women, and cultivate the friendship of universal com-
passion and knowledge as if they were your loving
wives, for, the thick-et adorned with beauti-
ful necklaces, and the roundedsounding
with the tinkling bells of waistgirdles would be quite
powerless to protect you against the hideous punish-
ments of hell

Quoted anonymously in the *Sibhashitarah* (सुभाषितावलि) at
No 338o

Cf—(a) “कैतवत्रारविन्द कृतदधरमधु क्वायतास्ते कटाक्षा,
कालापा कोमलास्ते क्चमदनघनुर्मङ्गुरो भूविटास ।
इत्य खट्वाङ्गकोटौ मण्डितदशन मनुगुञ्जसमीर,
रागान्धानाभित्रीचैरुपहसित महामोहजाल कपालम् ॥२७॥”
(सप्तविंशतकम् ११ परिलेख)

(b) “सेषध्व विबुधास्तमन्यकारिणं माह्विष्ट कष्ट श्रुते,
यस्मादत्र परमं च त्रिजगति त्राणा स एक शिव ।
व्यापाते निपतेर्ज्ञादविरले कालात्कपालाद्भये,
कुत्र व्याकरण कर्तृककलह कुत्रापि काव्यश्रम ॥ ”

(सुभाषितावलि)

मातर्लक्ष्मि भजस्व कंचिदपरं मत्कांक्षिणी-
मास्मभू-भोगेभ्यः स्पृहयालवो नहि वयं का
निस्पृहाणामसि । सद्यः स्यूतपलाशपत्रपुटि-
कापात्रे पवित्रीकृते, भिक्षासक्तुभिरेव संप्रति
वयं वृत्तिं समीहामहे ॥ ६२ ॥

हे लक्ष्मी माता ! तुम अब किसी दूसरेका आश्रय
लो और हमारे भोगविलास की लालसा कदापि मत
फरो । क्योंकि हमको तो भोगादि की इच्छा नहीं और
विरक्त मनुष्योंसे तुमको कुछ प्रयोजन नहीं । हम तो
आजकल केवल तुरंतके तोड़े हुए पवित्र पलाशके पत्रों
का पात्र बनाकर भिक्षात्रकी याचनासे अपने जीवनका
निर्वाह करनेके अभिलाषी हैं ॥ ६२ ॥

Oh mother wealth ! you must go to some one else
without entertaining the least hope of ever winning
my resolute heart ; because I have no attachment for
mundane pleasures and you are quite worthless in
the eyes of those who have renounced the world. The
only desire I have now left in me is to lead the life of
a religious mendicant begging my simple dole of
barley meal into the sanctified vessel of *Palûcha* (पटार)
leaves just plucked from their parent stem, and folded
together in a convenient form

The stanza is same as Sika 11 in the *Sat satika Part II*
(शान्तिशतकम् । ४ परिच्छेदः)

For the first line, Cf.—

“ अन्य कचिदुपाश्रयन्तु पुरः भोगोन्मुख सम्पदः । ”

(मर्हते निवेदम्)

यूयं वयं वयं यूय मित्यासीन्मति रावयोः ।

किं जात मधुना मित्र, यूयं यूयं वयं वयम् ६३

हे मित्र ! पूर्वकालमें हम आपमें और आप हममें किसी प्रकारका भेदभाव नहीं देखते थे, परंतु वैराग्य-भावके उत्पन्न होनेपर अब आप आपही हो और हम हम ही हैं ॥ ६३ ॥

You seemed to me as myself ; so was I to you like yourself. Thus we used to look upon each other in days gone by. What change, oh friend, has happened since then, that now you are you and I am I (literally, we are we).

PURPORT.

Formerly we used to think of no particular distinction existing between us ; but some imperceptible change has recently occurred that now we are led to consider ourselves as two distinct entities quite different from one another.

„The stanza would have been much clear had the poet used the singular number for the first and second persons throughout it.

वाले लीलामुकुलितममी मन्थरादृष्टिपाताः,
किं क्षिप्यन्ते विरम विरम व्यर्थ एषः श्रमस्ते ।
संप्रत्यन्ये वयमुपरते वाल्यमास्था वनान्ते,
क्षीणो मोहस्तृणमिव जगज्जालमालोक-
यामः ॥ ६४ ॥

हे तरुणी स्त्री ! हावभावसे मुकुलित नेत्रों के मंदगति कटाक्ष अब हमपर क्यों चलाती हो ? इस धृया परिश्रमसे निवृत्त हो, क्योंकि अब हमारी यौवनावस्था व्यतीत होगई और मोह क्षीण होगया है । इसलिए अब हम वह नहीं है किंतु और ही होगए हैं कि, इस सारे जगत्के जंजालको तृणके समान देखने लगे हैं ॥ ६४ ॥

Oh young lady ! why art thou so uselessly wasting away thy languid and graceful glances upon us ? You may better withdraw from your fruitless task ; for, we are not the same fond persons of our youth inasmuch as having passed the spring of our life we have now taken our residence in a lonely forest and abjured all affections for worldly pleasures on which we consequently look down as mere empty snares as worthless as straw !

Cf —(a) “ किं लोलाक्षि कटाक्षत्स्पन्दतया किं स्तम्भजम्मादिभिः,
धिम्प्रयद्ग निदर्शनोत्सुकतया किम्प्रोहसञ्जादुभिः ।
आत्मानं प्रतिबाधसेत्त्वमधुना व्ययं मर्दयं यत्,
शुद्धयानं महारसापनसे लीनं मदीयं मनः ॥ २३ ॥ ”

(यस्मानन्दकविद्वत्त वैराग्यशतकम्)

(b) “ विरक्तस्य तृण भार्या निस्पृहस्य तृण जगत् । ”

(c) Pardon me, madam, you mistake the man,
For I am not the same that I was then
No flesh is now the same 'twas then in me,
And that my mind is changed yourself may see
(Cowley)

इयं बाला मां प्रत्यनवरतमिन्दीवरदल-प्रभा-
चोरं चक्षुः क्षिपति किमभिप्रेतमनया । गतो
मोहोऽस्माकं स्मरकुसुमवाणव्यतिकर-ज्वर-
ज्वालाशान्ता तदपि न वराकी विरमति ६५॥

यह तरुणस्त्री जो नीलकमलकी शोभाको चुरानेवाले
अपने कटाक्ष भेरी ओर वारंवार चला रही है इससे
इसका क्या प्रयोजन है सो कुछ समझमें नहीं आता ।
क्योंकि अब हमारा मोहजाल दूर होगया है और
कामदेवके पुष्पमय वाणोंसे उत्पन्न होनेवाली अभि भी
शान्त होगई है । इसलिए यह मूढ़ अब भी हमारा
पीछा क्यों नहीं छोड़ती है ? ॥ ६५ ॥

What can be the possible intention of this
young lady whose condition is indeed very pitiable ;
for, she has not yet ceased to direct the constant
glances of her beautiful or lotus like (lit. the stealer
of the splendour of a lotus leaf) eyes towards me
who have no longer any affection for the world and
its pleasures, and is, therefore, quite free from the
burning influences of the fiery arrows of Love ?

CL—(a) “ स्मितैश्चित्रे नेत्रे किमिति कुरुते किन्तु पश्ये,
कृतं श्लिष्यात्पैः कृतमथ विलापैरपि कृतैः ।
मादेव्यक्तास्वादे समयमवसादेनगुरुणा,
व्यतिक्रान्ते कामे विफलमिव वामे व्यवसितम् ॥ ”
(मर्दहारे निर्वेदम्).

(b) “ To me, no pleasure Beauty brings,
Thine eyes have scarce a charm for me ”

Byron's *Childe Harold's Pilgrimage* I 64

रम्यं हर्म्यतलं न किं वसतये श्राव्यं न गेया-
दिकं, किं वा प्राणसमासमागमसुखं नैवाधिकं
प्रीतये । किन्तुद्भ्रान्तपतत्पतङ्गपवनव्यालोल-
दीपाङ्कुर-च्छायाचंचलमाकलय्य सकलं स-
न्तो वनान्तं गताः ॥ ६६ ॥

निवास करनेके लिए सुंदर सुंदर महल, श्रवण करने
के लिए मनोहर संगीत और भोग करनेके लिए प्राण-
प्यारीके समागमका सुख क्या इनके लिए विद्यमान न
था ? (अर्थात् था) । परंतु इन साधुजनोंने पूर्वोक्त संसार-
सुखको भ्रमण करते हुए पड़नेवाले पतंगोंके पक्षोंकी
पवनसे अस्थिर दीपककी छायाके समान चंचल समझ
कर गहन वनके एकान्त स्थानमें प्रस्थान करनाही
उत्तम समझा है ॥

Notwithstanding the existence of beautiful pala-
tial mansions for their dwelling, sweet music for
their hearing and the enjoyment of a beloved wife
for their love, the virtuous sants have forsaken them
all and retired into forest (for the sake of meditat-
ing on God) ; because they have rightly understood
the aforesaid objects as frail and momentary as the
flickering flame of a lamp which is rendered the more
unsteady on account of the flapping of a foolish moth
hovering around its small and feeble light.

This verse which stands as 14th in the *Sūtrāvalī* Part II
(शान्तिशतकम् । २ परिच्छेदः) is quoted under *Bhakti-kāra* (भक्तहरी)
in the *Śaṅkarāraṇyadīpikā* (शङ्करारण्यदीपिका) at No 4114, anlanony-
mously in the *Subhāṣitāvalī* (सुभाषितावलि) at No 3327

किं कन्दाः कन्देरभ्यः प्रलयमुपगता निर्झरा
वा गिरिभ्यः, प्रध्वस्ता वा तरुभ्यः सरसफल-
भृतो वल्कलिन्यश्च शाखाः । वीक्ष्यन्ते यन्मु-
खानि प्रसभमुपगतप्रश्रयाणां खलानां, दुःखो-
पात्ताल्पवित्तस्मयवशपवनानर्तितभ्रूलतानि ॥

क्या पर्वतोंकी कंदरामें डपन्न होनेवाले कंदमूल सब
नष्ट होगए हैं और क्या वृक्षोंकी सरस फलोंके धारण
करनेवाली और वल्कलयुक्त शाखायें सर्वथा विनष्ट हो
गई हैं, कि दुःखपूर्वक संचित किए हुए थोड़ेसे धनके
अभिमानरूपी पवनके झकोरोंसे नाचते हुए भौंहवाले
दुष्ट चरित धनाढ्य पुरुषोंके मुखकी ओर मनुष्य इस
प्रकार टकटकी लगाए देख रहे हैं ? ॥ ६७ ॥

Is it that edible roots have all disappeared from
the caves of mountains, or springs have ceased to
flow from rocky slopes, or trees have stopped to
grow their fruitful and barky branches, that we are
thus forced to look up to the face of those proud
and perverse persons whose brows are ever dancing
with the vain conceit of a small quantity of wealth
which they have barely succeeded to accumulate
after a series of difficulties and troubles ?

This stanza is same as śloka 3 in the *Śāntiśataka Part IV*
(शान्तिशतकम् । ४ परिच्छेदः). Cf.—(a) “निष्कन्दाः किमुकन्दोदमुवः
क्षीणास्तरुणा त्वचः, किं शुष्काः सरितः स्फुरद्गोणुग्रावस्तलशेषः ।
प्रलुप्तानामेतस्ततः शिविमुखां विद्वद्भिरप्यास्यते ॥ (b) “किं
शाकानि न सन्ति दिव विहितं
यथैव नान्यत्कचित् । येन श्रीमदमोहमूढमनसा स्थित्वाग्रतो भ्रष्टतां, खासोत्कम्प
करिष्यतामपरदेर्देहीति वागुच्यते ॥ (मुमाषितावलिः). (c) “चीताणि किं
पयिन सन्ति दिशन्ति भिक्षां, नेवाग्निषाः परभृतः सरितोऽप्यमुष्यन् । रुद्रागुहाः
किमजितोऽवति नोपसन्नान्, कस्माद्भजन्ति कवयो धनदुर्महत्त्वान् ॥”

(श्री भागवते द्वितीयस्कन्धे).

गंगातरंगहिमशीकरशीतलानि, विद्याधराध्यु-
पितचारुशिलातलानि । स्थानानि किं हिम-
वतः प्रलयं गतानि, यत्सावमानपरपिण्डरता
मनुष्याः ॥ ६८ ॥

गंगाजीकी तरंगों के हिममय जलसं शीतल, विद्या-
धरोंके निवास करनेके योग्य, हिमालयके सुंदर शिला-
तल क्या इस पृथ्वीपरसे लुप्त होगए है कि अपमान
सहित दूसरों के दिए हुए टुकड़ोंसे मनुष्योंको अपना
निर्वाह करते हुए हम जहां तहां दृष्टि कर रहे हैं ॥ ६८ ॥

Is it that the beautiful retreats (lit. slab-) of the
Himālayās cooled down by Gangetic waves and in-
habited by *Vidyādharās* (विद्याधराः) have altogether
disappeared from the face of this earth that people
have thus condescended to lead a poor disgraceful
life upon the alms of others ?

The poet indirectly means to say that we should rather leave
this world and resort to solitary caves of the Himalayas than submit to
the disgrace of begging alms at the hands of our fellow beings. Persons
who can give with a good grace are very few. Instead of being pious
beggars are frequently disgraced for their poverty by their wealthy
donors.

यदा मेरुः श्रीमान्निपतति युगान्ताग्निदलितः,
समुद्राः शुष्यन्ति प्रचुरमकरग्राहिनिलयाः ।
धरा गच्छत्यन्तं धरणिधरपादै रपि धृता, श-
रीरे का वार्ता करिकरभकर्णाग्रचपले ॥६९॥

जब हम जानते हैं कि युगांत करनेवाली अग्निसे संतप्त होकर सुमेरु भी अवश्य पड़ जाता है, अनेकानेक मकर ग्राहादिको आश्रय देनेवाले समुद्रभी सूख जाते हैं और बड़े बड़े पर्वतोंसे दृढ़ हुई पृथ्वीभी अवश्य चलबिचल होजाती है, तो हाथोंके बल्लेके कर्णाग्रभागके समान अत्यंत चंचल इस शरीरके विनाश होनेमें कौनसा आश्चर्य है ? ॥ ६९ ॥

When we know that at the end of the four *Yugas* (युगः) or ages, the splendid *Meru* (मेरु) being attacked by the fire of universal destruction, shall also fall ; when we see that vast seas, the abode of innumerable sharks and crocodiles, shall also dry ; and when we are sure that the earth, though sustained by deep-rooted mountains, shall also collapse ; what possible faith can we fairly put into this feeble mortal frame which is as unsteady as the everflapping ears of a young elephant ?

CL—(a) “ शुष्यत्यमुधयस्तरङ्ग ग। रालिंगिताग्राङ्गना,
गच्छन्त्यद्भुतं दुर्दृग्दुर्दृग्गुडोदया गिरिन्द्राः क्षयम् ।
वक्ष्यन्त्येव वसुन्धराग्रिः श्रिता दिग्गन्तिभिर्यज्ञा-
त्सर्वज्ञी सततं प्रधावति महाकालः सकोऽप्याकुलः ॥ ”
(क्षेमेन्द्रविहितरूपदलनम् । ४ विचारः) .

(b) “ श्रियित्री दग्धते नत्र मेरुश्चापि विधीयते ।
शुष्यत्यग्भौनिधिजलं शरीरे तत्र का कथा ॥ ”

(मुभाषितारलिः)

एकाकी निःस्पृहः शान्तः पाणिपात्रो दिग-
म्बरः । कदा शंभो भविष्यामि कर्मनिर्मूलन-
क्षमः ॥ ७० ॥

अकेला, आशारहित, शान्तचित्त, पाणिपात्र (हाथको
ही पात्र समझनेवाला), और दिगम्बर (नम या दिशा
मात्र कोही वस्त्र समझनेवाला) होकर, हे महादेव ! मैं
अपने कर्मोंको निर्मूलन करनेमें कब समर्थ हूंगा ? ॥ ७० ॥

Oh God (Śiva), when will the day come when
I shall be able to put a stop to all my actions whether
good or bad by being (1) alone, (2) devoid of all as-
pirations, and (3) contented, as well as by thinking
my hands as necessary vessels and the different
quarters of the globe as a sufficient clothing for my
naked self ?

Quoted anonymously in the *Sukhāśhitāraṇi* (सुमाषितावलि) at No 3404.

The line एकाकी गृहसन्त्यक्तः पाणिपात्रो दिगम्बरः also occurs in
the *Panchatantra* V 15 (पचतन्त्रम् ५ तन्त्रम् १५).

The word कर्मनिर्मूलन literally means uprooting actions.

Every action of man is done with some purpose either good or bad.
Destruction of actions means doing things without any personal
concern. The doctrine is fully explained by Srikrishna to Arjuna in the
Bhagavadgītā.

प्राप्ताः श्रियः सकलकामदुधास्ततः किं, दत्तं
पदं शिरसि विद्विषतां ततः किम् । संमानिताः
प्रणयिनो विभवेस्ततः किं, कल्पस्थितं तनु-
भृतां तनुभिस्ततः किम् ॥ ७१ ॥

सकल मनोरथके सिद्ध करनेवाली लक्ष्मीको प्राप्त
कर लिया तो क्या ? शत्रुओंके मस्तकपर पदार्पण कर
लिया तो क्या ? धनादिसे अपने हितैषियोंका सत्कार
कर दिया तो क्या ? तथा देहधारियोंने अपने शरीरको
कल्पपर्यंत धारण करलिया तो क्या ? ॥ ७१ ॥

भावार्थ—जबतक विधिपूर्वक वैराग्य न लिया तबतक
किसीने भी कुछ न किया ॥ ७१ ॥

Although they have acquired riches the un-
failing means of fulfilling all desires, although they
have succeeded to trample upon the heads of their
vanquished enemies, although they have favoured their
relations with wealth and generosity and although
the momentary pleasures of the body are theirs,
they have not secured their future happiness. They
bear it in mind that unless they have secured their
future happiness they have done really nothing.

Thus verse which stands as 2nd in the *Sāntibhāṭaka Part IV*
(शान्तिशतकम् । ४ पदच्छेदः) is quoted under *Bhartrihari* (भट्टहरी)
in the *Subhāṣitāvalī* (सुभाषितावलि । ३४५१), the *Śārngadharaṇadī-
pā* (शार्ङ्गधरपदीप । ४११२), and the *Udāharaṇachandrikā* (उदा-
हरणचन्द्रिका). The authors of *Kāryaprādīpa* (कार्यप्रदीप) and *Rasa-
raṇadhāra* (रसरत्नहार) cite it anonymously

Cf —“ वेदाभ्यास व्यसनसिद्धेः स्वीयते तावता किं,
सुखमावुद्धिः श्रुतमिव विशत्य श्रुतं तावता किम् ।
अल्पारम्भे जयसि नियतं वादिनस्तावता किम्,
निर्वेदार्तं यदि न हृदयं शान्तिमभ्येति पुंसः ॥ ३३ ॥ ”
(नीलकण्ठदीक्षितस्य शान्तिविलासः).

जीर्णा कन्था ततः किं सितममलपटं पट्ट-
सूत्रं ततः किं, एका भार्या ततः किं हयकरि-
सुगणै रावृतो वा ततः किम् । भक्तं भुक्तं
ततः किं कदशनमथवा वासरान्ते ततः किं,
व्यक्तज्योतिर्न चान्तर्मयितभवभयं वैभवं वा
ततः किम् ॥ ७२ ॥

फटे पुराने वस्त्रखंडोंसे शरीरका आच्छादन किया तो क्या और श्वेत निर्मल पटवस्त्र धारण किए तो क्या ? एक मात्र भार्याका साथ रहा तो क्या, और घोड़े हाथी सेवकादि का भोग किया तो क्या ? दाल भातका भोजन मिला तो क्या, और दिनास्त होते होते राती भोजन मिला तो क्या ? तथा स्वार्थप्रकाश रहित अन्तःकरणको दुःखित करनेवाले भय सहित अनेक प्रकारके वैभवाका भोग किया तो क्या ? ॥ ७२ ॥

भावार्थ—जयतक भव भय हरण करनेवाले परब्रह्मकी ज्योति हृदयमें प्रकाशमान न हो तबतक मनुष्यजन्म गृहादी समझना चाहिये ॥

Unless we seek real enjoyment of communion with self which is capable of destroying all worldly anxieties and dangers of our hearts, it is of very little importance (1) whether we clothe ourselves in threadbare rags or dress in beautiful and neat silken garments ; (2) whether we possess no other companion excepting our only wife or command the services of numerous servants together with horses, elephants and other conveyances for our use ; and (3) whether we feast on delicious tables of rice and other dainties or subsist ourselves on rotten and simple food got towards the close of a day.

CL—(a) “ स्वात्मा नारायणोऽन्तः स्फुटति यदि रतिर्देवतैः केवलैर्नः । ”

(भर्तृहारे निवेदम्). (b) “ विश्वाः कलाः परिचिता यदि तास्ततः किम्, तप्तं तपो यदि तदुपतरं ततः किम् । कीर्तिः कलंकविकला यदि सा ततः किम्, अन्तर्विवेक कलिका यदि नोन्नता ॥८९॥ ” (पद्मानन्दकविकृतवैराग्यशतकम्).

The construction and meaning of this stanza are not quite clear.

भक्ति भवे गरुडजन्मभयं हृदिस्थं, स्नेहो न
 वन्दुषु न मन्मथजा विकाराः । संसर्गदोषर-
 हिता विजना वनान्ता, वैराग्यमस्ति किमतः
 परमार्थनीयम् ॥ ७३ ॥

शिष्यजीवी भक्ति, वृंतःकरणमें जन्ममरणका भय,
 वन्दुवर्गसे विरक्ति, कामदेवके विकारोंका अभाव और
 संसर्ग दोषसे रहित एकान्त निर्जन वनका वास, ऐसे
 वैराग्यके सिषाय मनुष्यको और क्या चाहनीय है ? ७३

When a man is faithfully devoted to Siva, when
 his heart is always awake to the pangs of birth and
 death, when he has not the least attachment to his
 relatives, when he is dead against passionate excite-
 ments of love, when leading a secluded life into the
 interior of a lonely forest he is quite free from the
 evil effects of society at large, and when his mind is
 wholly indifferent to worldly pleasures, there is no-
 thing more to be asked for or desired by him.

The construction of the śloka is very puzzling and consequently
 its exposition requires some stretching of intellect. The difficulty arises
 out of the terse and laconic form of diction used by the author

तस्मादनन्तमजरं परमं विकासि, तद्ब्रह्म
चिन्तय किमेभि रसद्विकल्पैः । यस्यानुष-
ङ्गिण इमे भुवनाधिपत्य-भोगादयः कृपण-
लोकमता भवन्ति ॥ ७४ ॥

इसलिए हे मनुष्यो ! संसारके मिथ्या विकल्पोंकी
छोड़ कर उस अनंत, अजर, परमोत्कृष्ट और प्रकाश-
रूप ब्रह्मका चिंतन करो, कि कृपणलोगोंके माननीय
त्रिलोकीके राज्यादिके भोगादि जिसका स्वयमेव अनु-
गमन करते हैं ॥ ७४ ॥

Leaving aside all sceptic and vain reasonings,
you should devote yourself to the contemplation of
that endless immortal, supreme, and luminous
Brahma in whose imperial train all enjoyments of
worldly sovereignty, which are so much coveted by
misers, invariably follow.

This sloka which is same as stanza 24 in the *Śāntiśataka Part III*
(शान्तिशतकम् । ३ परिच्छेदः) is quoted under *Bhartrihari* (भर्तृहरि)
in the *Subhāṣitāvalī* (सुभाषितावलि) at No 3452.

Rev Wortham thus translates the latter half of this stanza in
a different way —“ If a man be truly seeking unity with the supreme
Being, all earthly pleasures and powers seem worthy only of the notice
of low minded men ”

The point seems to be this —In the opinion of a truly religious
person all earthly powers and enjoyments are worth considering only
by the mean.

पातालमाविशसि यासि नभो विलङ्घ्य, दि-
 झमडलं भ्रमसि मानसचापलेन । भ्रान्त्याऽपि
 जातु विमलं कथमात्मनीनं, तद्रूपं न स्म-
 रसि निर्वृति मेषियेन ॥ ७५ ॥

हे मन ! तू अपनी स्वाभाविक चंचलतासे कभी तो
 पातालमें प्रवेश कर जाता है, कभी उछल करके आ-
 काशमें गमन करने लगता है और कभी दशों दिशा-
 ओमें इधरका उधर भ्रमण करता फिरता है ; परंतु
 कैसे खेदकी बात है कि तू भूलकर भी उस आत्मप्र-
 काश परब्रह्मका कभी स्मरण नहीं करता कि जिसके
 चिन्तन करनेसे तेरी मोक्ष हो सकती है ! ॥ ७५ ॥

By thy natural unsteadiness sometimes thou
 penetratest into *Pātāla* (पाताल) or the depths of
 nether regions, sometimes traversest ethereal spaces,
 and sometimes wanderest over different quarters of
 the globe ; but oh mind ! thou never thinkest, even
 by mistake, of that supreme Being who is sitting
 within thy ownself, and by whose meditation thou
 canst easily attain to the highest contentment and
 happiness !

The verse is ascribed to *Arjuna* (अर्जुन) in the *Saṃhāsahitā*
 (सुभाषितावलि) at No. 3447.

The word निर्वृति may also mean tranquility.

रात्रिः सैव पुनः स एव दिवसो मत्वाऽबुधा
जन्तवो, धावन्त्युद्यमिनस्तथैव निभृतप्रार-
ब्धतत्तक्रियाः । व्यापारैः पुनरुक्तभुक्तविषयै-
रेवंविधेनाऽमुना, संसारेण कदर्थिताः कथमहो
मोहान्नलज्जामहे ॥ ७६ ॥

वही रात और वही दिन समझ कर ये मूर्खजन
उद्योग करते हुए निज निज कर्ममें प्रवृत्त होकर पूर्व उक्त
विषयादिका बारंवार भोग करते रहते हैं । इस प्रकार
इस संसारक्रमसे नित्य प्रतिविडंबित होकर भी मोह-
जालमें फँसे हुए हम लोग कुछभी लजित नहीं होते यह
बड़े आश्चर्यकी बात है ! ॥ ७६ ॥

Without entertaining the least idea of the flight of time, the ignorant people who have set themselves to their cherished pursuits are daily led astray to run after their individual undertakings, and earnestly long for the pleasures which they have repeatedly enjoyed a number of times. However though we are thus frequently deceived by the illusionary course of this world we are never ashamed of our own folly. It is indeed a great mystery !

PURPORT—Day follows night, night follows day, and so it continues uninterruptedly. As there is no end to the repetition of days and nights, so there is no end to man's work. (Every morning man goes without murmur to his work of yesterday, with unabated vigour) Being thus deceived by nature we long to enjoy the same objects over and over again without ever being ashamed of our folly.

मही रम्या शय्या विपुलमुपधानं भुजलता,
वितानं चाकाशं व्यजन मनुकूलोऽयमनिलः ।
स्फुरद्दीपश्चन्द्रो विरतिवनितासंगमुदितः, सुखं
शान्तः शेते मुनि रतनुभूतिर्नृप इव ॥ ७७ ॥

विरतिरूपी कांताके प्रसंगसे प्रमुदित होकर पृथ्वीतल की मनोहर शय्या, भुजलतारूप विपुल उपधान, आकाशरूप मंडप, अनुकूल पवनरूप व्यजन (पंखा) और चंद्रमारूप प्रकाशमान् दीपक, आदिकी विविध विभूतिसे युक्त मुनीश्वर शान्तचित्त होकर राजाके समान सुखपूर्वक शयन करता है ॥ ७७ ॥

A contented saint who is prone to take this earth for his fine sofa, his creeper-like arms for ample pillows, the endless sky for his canopy, a favourable breeze for his fan, the resplendent moon for his lamp, and total indifference to world for his loving wife always sleeps with as much ease and comfort as a great monarch of enormous wealth and power.

The stanza is same as śloka 8 in the *Śrīmatyāla Part IV*

(शान्तिशतकम्) । ४ परिच्छेदः) .

Cf—“ भूः पर्य्यको निजभुजलता कन्दुकं खवितानं,
दीपश्चन्द्रो विरतिवनिता लब्धयोग प्रमोदः ।
दिक्तन्याना व्यजनपवनैर्वीज्यमानोऽनुकूलै-
र्भितुः शेते नृप इव सदा वीतरागो जितात्मा ॥ ”

(सुभाषितरत्नभाण्डागारः १३१।६२).

त्रैलोक्याधिपतित्वमेव विरसं यस्मिन्महाशा-
सने, तल्लब्धासनवस्त्रमानवटने भोगे रतिं मा
कृथाः । भोगः कोऽपि स एक एव परमो
नित्योदितो जृम्भते, यत्स्वादाद्विरसा भवन्ति
विषया त्रैलोक्यराज्यादयः ॥ ७८ ॥

जिस महाराज्यके सामने त्रिलोकी का राज्य विरस
प्रतीत होता है, उस परब्रह्मके ध्यानको प्राप्त करके आ-
सन, वस्त्र और मान आदि घटनासे युक्त भोगविलासमें
प्रीति करना सर्वथा अनुचित है क्योंकि भोग भी केवल
वही एक है जो परमोत्कृष्ट और सदैव प्रकाशमान है,
और जिसका आस्वादन करलेनेपर त्रिलोकीके राज्यादि
संबंधी विषय सबही विरस और फीके हो जाते हैं ॥७८॥

After attaining to that great spiritual knowledge which entirely deprives the sovereignty of the three worlds of all its charms, you must not feel the least affection for rank, dress, and honour; for, the only enjoyment worthy of a man's aspiration is that which is supreme and immortal, and which, when once relished by him, renders the pleasures of universal empire altogether insipid and unpleasant.

The word शासन literally means rule, government, power. Here it perhaps refers to control of passions so absolutely necessary to a Yogi.

(१) —“ जिन नखरने है लिया, रसिक योग का स्वाद ।

वे सब जग के राज को, जानत हेतु विषाद ॥ ”

(रसिक कवि).

किं वेदैः स्मृतिभिः पुराणपठनैः शास्त्रैर्महा-
विस्तरैः, स्वर्गग्रामकुटीनिवासफलदैः कर्म-
क्रियाविभ्रमैः । मुक्तैकं भवबंधदुःखरचनावि-
ध्वंसकालानलं, स्वात्मानन्दपदप्रवेशकलनं
शेषावणिग्वृत्तयः ॥ ७९ ॥

वेद, स्मृति, पुराण और महा विस्तृत शास्त्रके पठन
पाठनसे, तथा स्वर्गरूपी ग्राममें निवास मात्रका फल देने
वाले यज्ञादि कार्योंके करनेसे क्या प्रयोजन है ? क्योंकि
संसारके बंधनसे उत्पन्न होनेवाले दुःख प्रपंचको विध्वंस
करनेमें कालामिके समान स्वात्मानन्दका लाभ करनेके
बिनापूर्वोक्त निःशेष कर्म वाणिज्य वृत्तिके समान हैं ॥ ७९ ॥

What advantage is there in studying the Vedas (वेद), the Smritis (स्मृति), the Purāṇas (पुराण), and the numerous Shāstras; or in performing various sacrificial rites and ceremonies whose only fruit is to secure for man a small residence in the village of heaven? Excepting the attainment of that spiritual knowledge of self which is the one great source of all contentment and happiness, and the sole deadly fire for the destruction of worldly anxieties and cares, all other pursuits are nothing more than mere mercenary crafts.

CF.—(a) “ कि तर्केण विवर्कितेन शतशो ज्ञानेन किं छन्दसा, किं पीतेन सुधारसेन बहुधा स्वाध्यायपाठेन किम् । अभ्यस्तेन च लक्षणेन किमहो ध्याने न चेतस्येया, लोकालोक विलोकनेककुशलज्ञाने इति ब्रह्मणः ॥ ५९ ॥ ” (पद्मानन्द कविकृत वैराग्यशातकम्) (b) “ Know thyself ” (Solon.) (c) “ वेदाभ्यास तपोज्ञानमिन्द्रियाणां च सयमः । अहिंसा गुहसेवा च निःश्रेयसकर परम् ॥ ८३ ॥ सर्वेषामपि चेतोषां शुभानामिहकर्मणाम् । किञ्चिच्छ्रेयस्करतरं कर्मोक्तं पुरुष प्रीति ॥ ८४ ॥ सर्वेषामपि चेतोषामात्मज्ञानं परं स्मृतम् । तद्यत्र सर्वविद्यानां प्राप्यते ह्यमृतं ततः ॥ ८५ ॥ ” (मनुस्मृतिः । १२ अध्याय) . (d) “ There is but one key that will unlock the mysteries of God, and that key is within yourself. In the study of things own souls found Him who found Him every”

आयुः कल्लोललोलंकतिपयदिवसस्थायिनी-
यौवनश्री-रथाः सङ्कल्पकल्पा घनसमयत-
डिद्विभ्रमा भोगपूराः । कण्ठाश्लेषोपगूढं तदपि
च नचिरं यत्प्रियाभिः प्रणीतं, ब्रह्मण्यासक्त-
चित्ता भवतभवभयाम्भोधि पारं तरीतुम् ८०

मनुष्योंकी आयुष्य जलके बुड्बुदेके समान चंचल है, यौवनकी शोभा थोड़े ही दिन स्थिर रहनेवाली है, द्रव्यादि पदार्थ मनोरथके तुल्य शीघ्र विनाश होनेवाले हैं, विषयादि भोगविलास वर्षाकालमें चमकनेवाली विजलीके सदृश हैं और प्राणप्यारी स्त्रियोंके आलिंगनका सुखभी बहुत चिरस्थायी नहीं है । इसलिए हे मतिमानो ! संसारके भयरूप समुद्रकी परली पार जानेके लिए परमात्माके ध्यानमें मग्न होनाही उचित है ॥८०॥

Life is as unsteady as waves of water, beauty of youth is only lasting for a few days, riches are momentary like thought, all enjoyments are as transient as flashes of lightning amidst a raining cloud, and the of our sweethearts are likewise extremely fleeting. Consequently if you be really anxious to cross the ocean of worldly woes you should not fail to concentrate your mind on the absolute devotion of Brahma.

The phrase " कतिपयदिवसस्थायिनी " is also to be found in the *Bhāgyaprabandha* (भोगप्रबन्ध) at page 12, Bombay Edition

CL—(a) " Why should I affection cling to the vain world,
Still fleeting, never for a moment fixed ? "

(Ferdinand's *Śāśā Nāmel*.)

(b) " स्मितापायं कायं प्रणयिषु सुखं स्वैर्यविमुख,
महाभोगारोगाः कुवलयद्व्याः सर्पसदृशाः ।
महावेशं द्वेषः प्रकृतिं च परां श्रौतुं खला,
यमं स्वैर्यं वैरी तदपि न हितं कर्म विहितम् ॥११०॥ "

(शान्तिशतकम् । २ परिच्छेद)

(c) For the second line, Cf —the line line of Cowley

" I do not have wings, and grandeur is a dream. " (C. wley

ब्रह्माण्डमण्डलीमात्रं, किं लोभाय मनस्विनः ।

शफरीस्फुरतेनावधेः, क्षुब्धता जातु जायते ८१

जैसे शफरी जातिकी छोटीसी मछलीकी गति (चाल) से समुद्रमें तरंगोंका उठना सर्वथा असंभव है, वैसेही मनस्वी जनके मनमें यह ब्रह्मांडभी किसी प्रकार का लोभ उत्पन्न नहीं कर सकता ॥ ८१ ॥

As the gentle move of a *Shafari* (शफरी) or a small glittering fish does not cause the least possible undulation into the waters of a deep ocean, so this circumscribed universe is likewise incompetent to tempt the minds of great magnanimous souls.

यदासीदज्ञान स्मरतिमिरसंस्कारजनितं, तदा
दृष्टंनारीमयमिदं मशेषं जगदपि । इदानीं
मस्माकं पटुतरविवेकाञ्जनजुषां, समीभूता-
दृष्टिं स्त्रिभुवनमपि ब्रह्ममनुते ॥ ८२ ॥

जब मैं कामान्धकारके कारण विलकुलही मूर्ख था।
तब यह सारा जगत् मुझको स्त्रीमय दृष्टि जाता था।
परन्तु अब निर्मल विवेकरूप अंजनके आंजनेसे मेरी
समदृष्टि होगई है कि तीनों भुवनही ब्रह्ममय प्रतीत
होने लगे हैं ॥ ८२ ॥

When I was quite ignorant through the dark
influence of Love, I saw the whole world to be en-
tirely full of women, but, now by applying the
collyrium of true knowledge to the eyes, I regain
my perfect vision, look on all things as alike, and
discern the presence of Brahma throughout the
three worlds

The stanza also occurs in the *Śat śataku Part II* (शान्ति-
शतकम् । ४ परिच्छेद । १४), and the *Sarasvatī kanthābhāṣana* (सरस्वती
कण्ठाभरणम् । पञ्चमपरिच्छेद)

Cf —“ तामसी सा मसीदृष्टि र्यौवदावरण इद ।

रम्भद्वी तावदानन्दो हरिणी हरिणीच्छा ॥ ४ ॥ ”

(भर्तृहरि विवेकम् । पञ्चमोऽङ्कः) .

रम्या श्वन्द्रमरीचयस्तृणवती रम्या वनान्त-
स्थली, रम्यः साधुसमागमः शमसुखं काव्येषु
रम्याः कथाः । कोपोपाहितवाष्पविन्दुतरलं
रम्यं प्रियाया सुखं, सर्वं रम्यं अनित्यता मुप-
गते चित्ते न किञ्चित्पुनः ॥ ८३ ॥

चंद्रमाकी किरणें निस्संदेह मनोहर हैं, तृण सहित
वनभूमिभी रमणीय प्रतीत होती है, साधुजनोंका समा-
गम आनंददायक है, शान्तिजनित सुख और काव्योंकी
विचित्र कथाभी अत्यंत सुंदर होते हैं, और इसही भांति
रतिकलहसे उत्पन्न हुए वाष्पविंदुसे चंचल प्राणप्यारीका
सुखारविदभी बहुत मनोहर मालूम होता है, परंतु इस
चित्तके संसारकी अनित्यता जानलेनेपर ये सारे रम-
णीय पदार्थ कुछभी सुखदायी नहीं होते ॥ ८३ ॥

भावार्थ—चित्तके अस्थिर होनेपर सब प्रकारकी रम्य
वस्तुभी अरम्यही प्रतीत होती है इसलिए येनकेन
उपायसे चित्तवृत्तिका स्थिर करनाही सर्वथा मुख्य है ॥

Pleasant indeed are the rays of moon, the green
and verdent soil of woods, the company of saints, the
happiness of contentment, the interesting stories of
the *Kavyas* (काव्य) or high class literature, and the
delightful face of a beloved wife glittering with
beads of tears produced by anger, but when the
mind is convinced of the mortal state of things, they
are all deprived of their several charms

PURPORT.—As every thing pleasant appears
unpleasant to one whose mind is unsteady or dis-
turbed, so it is the first and foremost duty of man
to secure the equanimity of his mind.

भिक्षाशी जनमध्यसंगरहितः स्वायत्तचेष्टः
सदा, दानादानविरक्तमार्गनिरतः कश्चित्तप-
स्वी स्थितः । रथ्याक्षीणविशीर्णजीर्णवसनैः
संप्रोतकंथाधरो, निर्मानो निरहंकृतिः शमसु-
खाभोगैकवद्धस्पृहः ॥ ८४ ॥

भिक्षा मांगकर खानेवाला, जनसंसर्गसे रहित, स्व-
च्छंदतापूर्वक विचरनेवाला, दान देने और लेनेसे विरक्त
मार्गमें पड़े हुए फटे पुराने वस्त्रखंडोंकी बनी हुई कंथाको
धारण करनेवाला, मान और अहंकाररहित और शांति
सुखके भोग करने की एक मात्र इच्छा रखनेवाला,
कोई विरलाही तपस्वी होता है ॥ ८४ ॥

There are but few hermits (1) who are content with leading a mendicant's life, far away from the crowded throngs of men ; (2) who are absolute masters of their senses (actions) ; (3) who are always indifferent equally to give and take ; (4) who clothe themselves with the coarse cloth of torn-out pieces of rags found scattered in streets ; and (5) who are regardless of every attention and honour paid to them, devoid of vain pride and anxious to enjoy the sole happiness of a contented and tranquil heart.

The word *tapasvi* (तपस्वी) literally means a person who practices penance. The real meaning of *tapas* तपस् is meditation connected with the practice of personal self-denial or mortification.

मात मँदिनि तात भारुत सखे तेजः सुवन्धो
जल, भ्रातव्योम निवद्ध एष भवतामग्रे
प्रणामाञ्जलिः । युष्मत्संगवशोपजातसुकृतोद्रे-
कस्फुरन्निर्मल-ज्ञानापास्तसमस्तमोहमहिमा
लीये परे ब्रह्मणि ॥ ८५ ॥

हे पृथ्वी माता ! पवन पिता ! अग्नि सखा ! जल
बंधु ! आकाश भाई ! मैं आपको सविनय प्रणाम करता
हूँ, क्योंकि यह आपहीका प्रताप है कि आज मैं परब्रह्म
में लयलीन होनेको समर्थ हुआ हूँ किसवास्ते कि आपके
संसर्गसे किए हुए पुण्य संचयसे उत्पन्न होनेवाले दिव्य
ज्ञानने मेरे मनसे सारी मोहमायाको दूर कर दिया है
कि जिसके कारणसे आजदिन मेरी आत्माको परमा-
त्मामें लीन होनेका सौभाग्य मिला है ॥ ८५ ॥

Oh mother Earth, father Air, friend Fire, rela-
tive Water, and brother Sky, I herewith bow before
you all with folded hands, because, it is to you and
you alone that I am really indebted for the final
ab-solution of my soul, inasmuch as the joint assist-
ance of all of you has enabled me to perform a lot
of virtuous actions resulting in the rise of true spir-
itual knowledge which, in its turn, has destroyed the
illusionary influence of the world, and having sancti-
fied the soul of all impurities has thus empowered it
to merge into *Parabrahma* (परब्रह्म), the Supreme Being

The stanza is same as *loka 25 in the *Santibhakti* Part IV
शान्तिशतकम् । ४ परिच्छेद) It is quoted under भर्तृहरि in the शान्ति-
घरण्यति at No 4095

यावत्स्वस्थमिदं शरीर मरुजं यावज्जरादूरतो,
यावच्चेन्द्रियशक्तिरप्रतिहता यावत्क्षयो नायुपः ।
आत्मश्रेयासि तावदेव विदुषा कार्यः प्रयत्नो
महान्संदीप्ते भवने तु कूपखननं प्रत्युद्यमः
कीदृशः ॥ ८६ ॥

जबतक यह शरीर रोगादिसे रहित होकर तंदुरुस्त बना रहे, जबतक वृद्धावस्था न आवे और जबतक इंद्रियोंकी शक्ति ज्यों की त्यों बनी रहे और जबतक आयुष्यका क्षय न होवे, विद्वान् मनुष्योंको उचित है कि आत्मकल्याणके निमित्त यथोचित प्रयत्न कर लें क्योंकि घरमें आग लगनेपर कूप खोदनेका उद्योग सर्वथा निष्फल है ॥ ८६ ॥

A learned man should always try for the good of his soul while (1) he is hale and healthy, (2) his body is quite free from attacks of various diseases, (3) he is not set upon by old age, (4) he is in full unimpaired possession of all his senses, and (5) there is no sign of decline of his life. Of what possible use is the effort of sinking down a well when the house is already in flames ?

The verse is quoted under मर्तृहरि in the शार्दूलपद्धति at No 67²

Cf —(a) “ यावत्स्वस्थमिदं देह यावन्मृत्युश्च दूरतः ।

तावदात्महितं कुर्यात्प्रणान्ते किं करिष्यति ॥ ”

(सुभाषितरत्नमण्डागारः)

(b) “ न कूपखननं युक्तं मदीति वद्विना गृहे ।

चिन्तनीया हि विपदा मादावेव प्रतिक्रिया ॥ ”

(समयोचितपद्यमालिका).

(c) “ यावद्याधिविवाधया विधुरता मगं न संसेवेत,

यावच्चेन्द्रिय पाटवं न ह्राति कृताजरा राक्षसी ।

तावन्निष्कलनिश्चलामलपदं कर्मक्षयापावुना,

ध्येयं ध्यानविचक्षणैः स्फुटतरं हृत्पद्मसौन्दर्ये ॥ ”

(पद्मानन्दकविकृतवैराग्यशतकम्).

(d) “ Verses 29 to 32 (चण्डप्रमथारितम्) । ४ सर्गः).

नाभ्यस्ता भुवि वादिवृन्ददमनी विद्याविनी-
तोचिता, खड्गाग्रैः करिकुम्भपीठदलनैर्नाकं न
नीतं यशः । कान्ताकोमलपल्लवाधररसः
पीतो न चन्द्रोदये, तारुण्यं गतमेव निष्फल
महो शून्यालये दीपवत् ॥ ८७ ॥

न तो हमने प्रतिवादियोंका दमन करनेवाली और
विनय सिखलानेवाली विद्याका अध्ययन किया, न
खड्गादिके अग्रभागसे गजपुंगवके कुम्भस्थल और पीठ
को विदीर्ण करके हमारे सुयशको स्वर्गपर्यन्त पहुँचाया,
और न हमने चन्द्रमाकी निर्मल चांदनीमें प्राणप्यारीके
कोटल अधरामृतका पान किया । इसलिए हमारी
यौवनावस्था शून्यमंदिरमें जलते हुए दीपककी भांति
निरर्थक ही व्यतीत हुई है ॥ ८७ ॥

Alas ! (1) we have neither studied the philosophy
that enable us to lead a moral and modest life, as
well as to stop the mouths of our adversaries and
disputants; (2) nor have we raised up our fame to
heaven by breaking the globular heads of elephants
by means of pointed swords; (3) nor have we drunk
in moonlit nights the nectar of our sweetheart's tender
lips; we have therefore uselessly wasted away our
youth like burning out a lamp in a desolate house !

Quoted anonymously in the *Subhāṣitāvalī* (सुभाषितावलि) at
No. 400 and under मर्दहरी in the *Śāhīṣṭhī* at No. 4151

Cf.—'He lives long who lives well, and time misspent is not
lived but lost' "

(Fuller)

ज्ञानं सतां मानमदादिनाशनं, केषांचिदेतन्म-
दमानकारणम् । स्थानं विविक्तं यमिनां वि-
मुक्तये, कामातुराणामतिकामकारणम् ॥८८॥

जो ज्ञान सत्पुरुषोंके लिए अभिमानादि नाश करनेका हेतु होता है वही ज्ञान अन्यान्यजनोंके लिए मदमानादि उत्पन्न करनेका कारण बन जाता है; वैसेही जो एकान्त निर्जन स्थान संयमी जनोंको विषयादिसे विमुक्त करता है वही स्थान कामी जनोंके मनोमें कामोद्दीपनका कारण हो जाता है ॥ ८८ ॥

The same knowledge which is conducive to extirpate the existence of vain conceit from the minds of the good is also productive of vanity and pride into those of others. A lonely place which frees those who have obtained complete control over the senses from attraction to world likewise becomes the cause of lustful excitement in passionate hearts.

CL—"मरौक्षन्ने शतं ब्रह्मार्वा दुस्तेनदम्" । (हस्तावलि: २३).

The poet means to say that everything is either good or bad according to the tendency of our mind towards virtue or vice.

क्वचिद्वीणावादः क्वचिदपि च हाहेति रुदितं,
 क्वचिन्नारी रम्या क्वचिदपि जराजर्जरवपुः ।
 क्वचिद्विद्वद्गोष्ठी क्वचिदपि सुरामत्तकलहो, न
 जाने संसारः किममृतमयः किं विषमयः ॥८९॥

इस संसारमें कहीं तो वीणाका मधुर गान और कहीं हृदयविदारक रुदन श्रवण करनेमें आता है, कहीं मन हरण करनेवाली तरुणी स्त्री और कहीं जरावस्थाकी झुर्रियोंसे विकलित शरीरवाली वृद्धा स्त्री देखनेमें आती है, और इसही तरह कहीं तो विद्वान् मनुष्योंकी गोष्ठी और कहीं मदिराके मतवालोंकी कलह सुनी जाती है, इसलिये हम ययार्थतासे यह बात निश्चयपूर्वक नहीं कह सकते कि यह जम्तु अमृतमय है या विषमय है ॥८९॥

Here we hear the music of a flute, and there the weepings and wailings of afflicted souls; here we see a charming lady, and there an old person with worn out and wrinkled body; and here again we find a concourse of learned men, and there a quarrelsome lot of drunkards. We are, therefore, quite unable to say whether the world is made up of nectar or poison.

Quoted anonymously in the *Suddhāntarāli* (सुभाषितावलि) at No. 2941

Cf.—“God mingles the bitter with the sweet in this life, to set us seeking another life where there shall be sweet alone.”

(St. Augustine)

जीर्णा एव मनोरथाः स्वहृदये यातं च तद्यौ-
वनं, हन्ताङ्गेषु गुणाश्च बन्ध्यफलतां याता-
गुणज्ञैर्विना । किं युक्तं सहसाऽभ्युपैति बल-
वान्कालः कृतान्तोऽक्षमी, ह्यज्ञातं स्मरशास-
नाभियुगलं मुक्त्वाऽस्ति नान्या गतिः ९० ॥

मनके मनोरथ सारे हृदयही में जीर्ण होगए, यौव-
नावस्था भी चली गई, और खेदका विषय है कि गुण-
याहियोंके न होनेसे हमारे गुण भी सब निष्फलही रहे
कि इतनेमें ही महाबली और क्षमा रहित यमस्वरूपी
काल झटपट आ पहुँचा । हाय ! अब मुझको ज्ञात हुआ
कि कामदेवका शासन करनेवाले श्री शिवजीके चरणा-
रविदोंको छोड़ कर इस संसारसे मुक्त होनेका दूसरा
उपाय कोई नहीं है ॥ ९० ॥

The aspirations have ceased to exist in the mind.
and the delightful period of youth is likewise gone
my qualifications have borne no particular fruit with-
out the appreciators of their real merits ; and the
powerful and cruel destroyer of all (death) has
suddenly come over me. But, alas ! I now under-
stand at the eleventh hour that there is no other means
of escape from the miseries and cares of the world
than the worship of Śiva's feet !

Taking गुणाः for virtues, some render the 2nd line as follows —

“ The very virtues in our own bodies have become barren without
being recognised by others ” But virtue is virtue whether recog-
nised or not. Virtuous men have nothing to fear from death. The
above rendering is therefore objectionable

तृषा शुष्यत्यास्ये पिबति सलिलं स्वादुसुरभि,
 क्षुधार्तः सञ्छालीन्कवलयति शाकादिवलि-
 तान् । प्रदीप्ते रागाग्नौ सुदृढतर माश्लिष्यति
 वधूं, प्रतीकारो व्याधेः सुखमिति विपर्यस्यति
 जनः ॥ ९१ ॥

तृषार्त होनेपर स्वादिष्ठ और सुगंधित जलपान,
 क्षुधातुर होनेपर शाकादिसहित चावलोंका भोजन और
 कामाग्निके हृदयमें प्रज्वलित होनेपर प्राणप्यारीका आ-
 लिंगन करनेवाले मनुष्य कैसे मूर्ख हैं कि उक्त तृषादि
 व्याधियोंके उपरोक्त जलपानादि प्रतीकारोंकोही सुख
 मान लेते हैं ॥ ९१ ॥

When a man is thirsty he drinks sweet and fragrant water ; when he is hungry he eats delicious preparations of rice, vegetables &c. ; and when his heart is inflamed with passion he embraces his wife very closely to it. But alas ! he is mistaken to imagine the removal of aforesaid pains of thirst, hunger and love to be a real pleasure.

Quoted anonymously in the *Saṃskṛtaśāstra* (सुमापितावलि) at No. 3337, and the *Śiṅgadhārapadāṭhā* (शार्ङ्गधरपद्धति) at No. 4143.

CE—“ दुःखमेवास्ति न सुखं, यस्मात्तदुलक्ष्यते ।

दुःखार्तस्य प्रतीकारे सुखं हि विधीयते ॥ ”

(हितोपदेशः १४।९१)-

स्वात्वा गाङ्गैः पयोभिः शुचिकुसुमफलै
 र्चयित्वा विभो त्वां, ध्येये ध्यानं नियोज्य
 क्षितिधरकुहरग्रावपर्यङ्कमूले । आत्मारामो
 ऽफलाशी गुरुवचनरतस्त्वत्प्रसादात्स्मरारे
 दुःखान्मोक्ष्ये कदाहं तवचरणरतो ध्यानमा-
 र्गेकप्रश्नः ॥ ९२ ॥

हे प्रभो ! गंगाजलसे स्नान करके सुंदर पुष्प और फलादिकसे आपका पूजन करके पर्वतकी कंदराके शिलारूप पर्यंकपर बैठाहुवा ध्यान करनेके योग्य आपके चरणारविदोंमें मन लगाकर और आत्मानंदमें मग्न होकर स्वर्गादिफल प्राप्त करनेकी अभिलाषा न करके हे महादेव ! श्रीगुरु महाराजके वचनोंका पालन करता हुवा आपके चरणकमलोंका एकान्त भक्त होकर संसार के दुःखोंसे मैं कब निवृत्त हूंगा ? ॥ ९२ ॥

Oh Siva (lit, enemy of love), when will it be that after making my ablutions into the sacred waters of the Ganges I shall be able (1) to worship thee with fresh flowers and fruits, (2) to devote myself to thy meditation while sitting on the stony couch of a mountain cave, (3) to be content in myself, (4) to think of no ultimate end of my actions, and (5) to act up completely to the instructions of my spiritual preceptor, so as to shake off all worldly cares by abandoning myself to the sole contemplation of thy holy feet ?

An arama is one who seeks spiritual knowledge. It also means self pleased or contented.

Some read फलाशी instead of अफलाशी and translate—eating fruits

शय्या शैलशिला गृहं गिरिगुहा वस्त्रं तरूणां
त्वचः, सारङ्गाः सुहृदो ननु क्षितिरुहां वृत्तिः
फलैः कोमलैः । येषां नैर्झरमम्बुपानमुचितं
रत्यै च विद्याङ्गना, मन्ये ते परमेश्वराः शि-
रसि यैर्वद्धा न सेवाञ्जलिः ॥ ९३ ॥

पर्वतशिलाको शय्या, गिरिगुहाको घर, वृक्षोंके
वत्कलको वस्त्र, हरिणोंको सुहृद्वर्ग वृक्षोंके कोमल
फलोंको भोजन निर्झरके जलको उचित जल पान और
विद्यारूपी स्त्रीको विलास हेतु समझ कर जो महापुरुष
दूसरोंके सन्मुख सेवककी भांति हाथ जोड़कर नहीं
सङ्गे होते वह निस्संदेह धन्य है ॥ ९३ ॥

The e who being satisfied with taking a rocky
slab for their bed, a mountain cave for their dwelling,
the barks of trees for their clothes, the deer for their
friends, the tender fruits of plants for the means of
their livelihood, spring water for their proper drink,
and the study of knowledge for their wife, have never
bowed in supplication before others ought to be rever-
ed by us as the supreme lord

Cf.—“ वासो वत्कल मास्तर जिसलयान्योक्तारूणां तल,
मूलानि क्षतय सुधा गिरिनिर्दीतोय दृशशातये ।
क्रीडामुग्धनृगैर्व्यासि सुहृदो नक्त प्रदीप* शयी,
स्वाधीने विमवे तयापि कृपणा याचत इत्यद्भुतम् ॥९९॥”
(शांतिशतकम् । २ परिच्छेद)

सत्यामेव त्रिलोकीसरिति हरशिरश्चुम्बिनीवि-
च्छटायां, सद्गतिं कल्पयन्त्यां वटविटपभवै
र्वल्कलैः सत्फलैश्च । कोऽयं विद्वान्विपत्ति-
ज्वरजनितरुजाऽतीवदुःखासिकानां, वक्रं वी-
क्ष्येत दुःस्थे यदि हि न विभृयात्स्वे कुटु-
म्बेऽनुकम्पाम् ॥ ९४ ॥

यदि विपत्तिरूप ज्वरके संतापसे दुःखित अत्यंत
दीनावस्थामें विद्यमान होनेवाले निज कुटुंबकी दया
हृदयमें कुछ भी न हो तो शिवजीके जटाजूटमें
निवास करनेवाली, और वटवृक्षसे उत्पन्न हुए वल्कल
और फलोंसे जीवनोपायकी रचना करनेवाली, श्री
गंगाजीके विद्यमान रहते ऐसा कौनसा विद्वान है कि
जो अपनी प्राणप्यारियोंकी कष्टावस्थाको देखना स्वी-
कार करे ? ॥ ९४ ॥

भावाय ।

निज कुटुंबका पालनपोषणही अनेकानेक कष्टोंका
कारण है ॥ ९४ ॥

If there be not the least compassion for the cri-
tical condition of his family writhing under the agonies
of painful fever of worldly woes and miseries, no
learned man will ever condescend to look on the troub-
led faces of unhappy women, especially when he
sees within his easy reach the banks of the holy
Ganges flowing down from the head of Siva, and
supplying him with the barks and fruits of the bany-
an trees, in order to enable him to bear a pious and
virtuous life

PURPORT.—Family affection is generally the
root of various troubles to man.

उद्यानेषु विचित्रभोजनविधि स्तीव्रातितीव्रं
तपः, कौपीनावरणं सुवस्त्रं ममितं भिक्षाटनं
मण्डनम् । आसन्नं मरणं च मंगलसमं यस्यां
समुत्पद्यते, तां काशीं परित्यज्य हन्त विबुधै
रन्यत्र किं स्थीयते ॥ ९५ ॥

जिस काशीके उद्यानमें भ्रमण करते हुए अनेक प्रकार
के भोजन करनाही अत्यंत तीव्र तपश्चरण, कौपीन
धारण करनाही सुंदर वस्त्राभरण, पथेच्छ भिक्षाटन कर-
नाही भूषण और आसन्न मरणही मंगलावसर गिने जाते
हैं, उस सुखराशि काशीका परित्याग करके पंडित जन
अन्यान्य स्थानोंमें क्यों निवास करते हैं सो कुछ समझमें
नहीं जाता ॥ ९५ ॥

Why is it that the learned are content to live in
places other than Holy Kāshī (Benares) in whose
gardens the subsistence on various kinds of fruits
will serve as the hardest penance, where the wearing
of a small piece of cloth over the privities is consi-
dered as a suit of fine garments, where the act of ask-
ing alms from door to door is thought as an honest
and respectable calling; and where the approach of
death is heartily awaited like that of a good and uns-
uspicious event.

According to the Hindus Kāshī (Benares) is one of the seven
sacred cities that bring final redemption to the man who may happen
to die there. The seven sacred cities are thus enumerated —

“मयोध्या मयुरा माया काशी काशिरवन्तिका ।
पुरी श्रावस्ती चैव सप्तैता मोक्षरायिकाः ॥”

नायं ते समयो रहस्य मधुना निद्राति नाथो
यदि, स्थित्वा दृक्ष्यति कुप्यति प्रभुरिति
द्वारेषु येषां वचः । चेत् स्तानपहाय याहि
भवनं देवस्य विश्वेशितु-निर्दोवारिकनिर्दयो-
त्तयपरुषं निःसीमशर्मप्रदम् ॥ ९६ ॥

“हे भिक्षुक ! तेरे आनेका यह समय ठीक नहीं है क्यों-
कि इस अवसरपर हमारे स्वामी एकान्तमें निद्रा ले रहे
हैं और यदि वह तुमको यहां ठहरा हुआ देखेंगे तो बहुत
क्रोध करेंगे,” इस प्रकारके वचन जिन घनाढ्यपुरुषोंके
द्वारपर सुननेमें आते हैं उनका परित्याग करके हे चित्त !
तू उस विश्वेश्वरके मंदिरमें क्यों नहीं जाता कि, जहांपर
पूर्वोक्त प्रकारके कटु वचन बोलनेवाले कोई द्वारपाल
नहीं रहते और जहां जानेसे तुझको अपार सुखका लाभ
करना सर्वथा सुलभ है ॥ ९६ ॥

Forsaking the guarded doors of the rich where a mendicant is threatened by the watch, and told, “this is not a proper time for thee ; the master of the house is now asleep ; he will be surely angry if he sees thee here,” thou must go straight to the temple of *Vishveshvara* (विश्वेश्वर), the lord of the universe, whose entrance is not guarded by sentries, where thou art never to receive a harsh treatment, and which is sure to give thee the highest amount of happiness and shelter !

It requires no mention that the palace gates of the rich and noble are fast closed upon beggars who are treated very roughly by the guards.

प्रियसखि विपद्दण्डव्रातप्रतापपरम्परा-तिप-
रिचपले चिन्ताचक्रे निधाय विधिः खलः ।
मृदमिव बलात्पिण्डीकृत्य प्रगल्भकुलालव-
द्भयति मनो नो जानीमः किमत्र विधा-
स्यति ॥ ९७ ॥

हे प्यारी सखी ! यह दुष्ट विधाता चतुर कुम्हारकी
भांति माटीके समान इस मनको बलपूर्वक पिण्डीभूत
करके विपत्तिरूप दंड समूहके निरंतर परिभ्रमणसे चंचल
चिन्ताचक्रको घुमाता हुआ न मालूम अब क्या क्या
घटना दिस लावेगा ? ॥ ९७ ॥

Dear friend, we do not really know what is now
to be done by cruel fate who, like a clever potter, for-
cibly pressing the mind of man as if it were a lump
of clay, makes it turn round and round on the wheel
of anxieties by the continued motion of the rod of a
series of miseries and calamities !

Quoted under *Vijākā* (विषका) in the *Sārngadharepatikhāṭi*
at No. 451 (सार्ङ्गधरपट्टादि १४५१), and anonymously in the *Subhāṭikā* (सुभाषितावलि) at No. 3137

The word *कष्ट* which is here rendered into cruel literally means
wicked.

महेश्वरे वा जगतामधीश्वरे, जनार्दने वा जगद-
न्तरात्मनि । तयोर्न भेदप्रतिपत्ति रस्ति मे,
तथा ऽपि भक्ति स्तरुणेन्दुशेखरे ॥ ९८ ॥

जगत्के अधीश्वर श्री महेश्वरमें और जगद्व्यापक श्री
जनार्दनमें किसी प्रकारका भेद मेरी दृष्टिमें नहीं आता,
तथापि मैं यह नहीं जानता कि चंद्रशेखर शिवजीकी
भक्तिमें ही मेरा चित्त क्यों कर प्रवृत्त होता है ? ॥ ९८ ॥

Although I am quite unable to make out any
difference between Siva, the lord of the universe, and
Vishnu, the omnipresent god of the entire creation ;
yet, my mind is naturally led to the devotion of Śiva
whose forehead is adorned with a crescent moon.

The word *Jagadantarātmā* जगदन्तरात्मा literally means the soul
of universe. Bhartṛhari here says that notwithstanding his incompetency
to discern any difference between Vishnu and Śiva his mind is
naturally prone to worship Śiva. Properly speaking Vishnu is generally
worshipped by worldly men, whereas those who renounce the world
adore Śiva. The Author has himself alluded to this fact in a previous
stanza.

रे कन्दर्प करं कदर्थयसि किं कोदण्डटङ्का-
रितै, रे रे कोकिलकोमलैः कलरवैः किं त्वं
वृथा जल्पसि । मुग्धे स्निग्धविदग्धमुग्धमधुरै
लोलैः कटाक्षै रलं, चेतश्चुम्बितचन्द्रचूडवर-
णध्यानामृतं वर्तते ॥ ९९ ॥

हे कामदेव ! बारंवार धनुष्टंकार करके तू अपने हाथ
को वृथा परिश्रम क्यों दे रहा है ? हे कोकिल ! निरंतर
सुंदर कलरवसे तू वृथा बकवाद क्यों कर रहा है ? और
हे मुग्धांगना ! अनुरागयुक्त चतुर, सुंदर, मधुर और
चंचल कटाक्षोंसे तू अपने नेत्रोंको व्यर्थ खेद क्यों दे रही
है ? क्योंकि हमारा मन तो अब श्री चंद्रशेखर शिवजीके
चरणारविंदोंके ध्यानामृतका पान करनेमें मग्न है ॥ ९९ ॥

Why art thou, oh god of love, uselessly tiring
thy hand with continued twangs of thy powerful bow ?
Why art thou, oh *Kokila* (कोकिल) trying in vain to
disturb the peace of my mind with sweet melodious
notes of thy voice ? Why dost thou, oh young lady,
fruitlessly venture to pierce the heart with thy lovely
clever, natural, sweet, and flickering glances ? You,
should better cease from your vain endeavours ; for,
now I am earnestly engaged in the nectareous medi-
tation of the feet of *Siva* whose head is adorned with
moon

Quoted under भर्तृहरि in the शार्ङ्गधरपद्धति at No 4096

(१—“ रे कन्दर्प किमाततज्यमधुना घत्सेषुस्त्व मुधा,
किं वृथास्य कलासु पद्मलदशः प्रामलभ्यमभ्यस्मय ।
वैराग्याभ्युजिनी प्रबोधनपटुः प्रध्वस्त दोषाकरः,
खेलत्येष विवेक चण्डकिरणः कस्त्यादशमस्तवः ॥८३॥”
(पद्मानन्दकविकृत वैराग्यशतकम्).

कौपीनं शतखण्डजर्जरतरं कन्या पुनस्ता-
दृशी, निश्चिन्तं सुखसाध्यभैक्ष्यमशनं शय्या
श्मशाने वने । मित्रामित्रसमानताऽतिवि-
मला चिन्ताऽथ शून्यालये, ध्वस्ताशेषमद-
प्रमादमुदितो योगी चिरं तिष्ठति ॥ १०० ॥

शतशः खंडसे जर्जरित कौपीन और ऐसीही कन्या
चितारहित और सुखसाध्य भिक्षाके भोजन, श्मशान
अथवा वनका शयन, मित्र और शत्रुमें समभाव और
निर्जन स्थानमें परमात्माके निर्मल ध्यानके प्रभावसे
विनष्ट हुए मद मोहादिके कारण प्रसन्न हुवा योगी
निस्संदेह सुखी है ॥ १०० ॥

The hermit or ascetic who wears pieces of thread-
bare rags over his privities and body, lives a careless
life upon the alms of others procured with ease, sleeps
in the midst of a cemetery (crematorium) or a forest,
looks on his friends and foes with equal regard, aban-
dons himself to the pure meditation of the Deity in a
solitary place, and thus cheers himself with the
thought of having destroyed all traces of vain conceit
and arrogance, undoubtedly leads the happiest life.

Cf —“ वेदान्त दाक्षेय्ये सद्वान्तो, मित्रान्नान्नेन च दुष्टिनन्तः ।
विशेषान्तः करणे सन्तः, कौपीनवन्तः सन्तुमान्दन्तः ॥११॥”
(दार्शनिकम्) .

भोगा भंगुरवृत्तयो बहुविधा स्तैरेव चायं
 भव-स्तत्कस्यैव कृते परिभ्रमत रे लोकाः
 कृतं चेष्टितैः । आशापाशशतोपशान्तिविशदं
 चेतः समाधीयतां, कामोच्छित्तिवशे स्वधा-
 मनि यदि श्रद्धेय मस्मद्वचः ॥ १०१ ॥

नानाप्रकारके भोग सब नाशमान हैं और वही भोगादिक संसारके आदि कारण हैं । इसलिए हे मनुष्यो ! तुम किस प्रयोजनसे इनके लिए भटक रहे हो सो कुछ समझमें नहीं आता । यदि हमारे कथनपर विश्वास करो तो अनेकानेक आशापाशको शांतिसे निर्मल हुए चित्तको कामका नाश करनेवाली स्वात्म-प्रकाश आत्मामें निश्चलभावसे लगावो ॥ १०१ ॥

The different kinds of sensual enjoyments are all perishable, but it is they that constitute the world i. e. cause our repeated births and deaths on this globe. Why, then, are people trying their utmost to run after them? Therefore, if you believe our words, we would advise you to devote yourself to a concentrated meditation of the self-luminous ego that destroys the manifold snares of desires and aspirations, and entirely extirpates the very existence of passion from your hearts.

The poet here advises people to give up the pursuit of worldly pleasures and let their souls be free from the bonds of desires and enter into the meditation of self.

धन्यानां गिरिकन्दरे निवसतां ज्योतिः परं
 ध्यायता-मानन्दाश्रुजलं पिवन्ति शकुना
 निःशङ्कमङ्गेस्थिताः । अस्माकं तु मनोरथो-
 परचितप्रासादवापीतट-क्रीडाकाननकेलिकौ-
 तुकजुपा मायुः परं क्षीयते ॥ १०२ ॥

पर्वत कंदारामें निवास करनेवाले और परब्रह्म पर-
 मात्माका ध्यान करनेवाले जिन महानुभावोंके आनंदके
 अश्रुओंको उनकी गोदमें बैठे हुए पक्षीगण निर्भय हो
 कर पान करते हैं वास्तवमें उनही पुण्यात्माओंका जन्म
 इस संसारमें सफल है, क्योंकि मनमाने भवन, बावड़ी,
 और टपवनमें केलि करनेकी अभिलाषा करनेवाले
 हमारे समान अन्यान्य मनुष्योंकी आयुष्य तो ब्याही
 क्षीण होती चली जाती है ॥ १०२ ॥

Blessed are they whose tears of joy are eagerly
 drunk by birds, fearlessly lying upon their laps,
 while living in caves of mountains they are meditat-
 ing upon the Supreme Light ! But, we, on the con-
 trary, are uselessly passing away our days in build-
 ing airy castles (lit, in imaginary enjoyments of
 whiling away our time in the place-ant abode of
 luxurious parks either situated in palatial mansions
 or on the banks of ideal tanks).

The verse is same as śloka 5 in the *Śaiv'kalasa Part. I* (शान्ति-
 शतकम् । १ परिच्छेदः). It is ascribed to भर्तृहरि in the *शार्ङ्गवन्दति*
 at No. 4155

आघातं मरणेन जन्म जरया विद्युच्चलं यौवनं,
सन्तोषो धनलिप्सया शमसुखं प्रौढाङ्गना-
विभ्रमैः । लोकैर्मत्सरिभिर्गुणा वनभुवो
व्यालैर्नृपा दुर्जनै-रस्थैर्येण विभूति रप्यप-
हृता अस्तं न किं केन वा ॥ १०३ ॥

जिस संसारमें जन्मके पीछे मरण, विजलीके समान
चंचल यौवनके पीछे वृद्धावस्था, संतोषके पीछे धनेच्छा
शांतिसुखके पीछे तरुणस्त्रियोंके विलास, गुणोंके पीछे
दुष्टजन, वनभूमिके पीछे सर्प, राजाओंके पीछे दुर्जन
ऐश्वर्यके पीछे अस्थिरता जैसे शत्रु लगे हुए हैं वहां कोई
भी ऐसा पदार्थ दृष्टिमें नहीं आता कि, जो किसी प्रकार
के शत्रुके आक्रमणसे सर्वथा निर्भय हो ॥ १०३ ॥

Our existence is threatened by death and fleet-
ing youth (lit as fleeting & lightning) by old age,
contentment is destroyed by covetousness after
riches, the happiness of tranquility is disturbed by
graceful sports of clever and youthful women, good
men are subject to the calumnies of the envious,
forests are infested by snakes, kings are ruined by
wicked courtiers, and prosperity is tarnished by
unsteadiness. What is there in this world which is
not overpowered by another?

Cf—(a) “आक्रातपिशुनैर्नरेन्द्रभवनं विद्यागृहं मत्सरै-
रायासैर्दविनं कुलकुलतनयैर्नानाविधयोगैः सुखम् ।
साधुत्वं छलवद्वनापरिमौखिन्ता सहस्रैर्मन-
स्तत्रास्थैव न यत्तरोऽत्र कलुषनिर्दोष एक शम ॥”
(चतुर्विंशेऽध्याये ॥ ४६॥)

(b) “For the idea of the first line compare—
“महत् मरणेन जीवितं, जरसा यौवनमेव पश्यति ॥६९॥”
(चन्द्रममचरितम् । १ सर्ग) .

आधिव्याधिशतैर्जनस्य विविधैरारोग्यमुन्मृ-
 ल्यते, लक्ष्मीर्यत्र पतन्ति तत्र विवृतद्वारा
 इव व्यापदः । जातं जातमवश्यमाशु विवशं
 मृत्युः करोत्यात्मसा-त्तर्किकं नाम निरंकुशेन
 विधिना यन्निर्मितं सुस्थितम् ॥ १०४ ॥

अनेक प्रकारकी मानसिक और शारीरिक आधिव्या-
 धियोंसे आरोग्यका नाश हो जाता है, जहां लक्ष्मीका
 आगमन होता है वहां विपत्तिका द्वार भी खुलही जाता
 है, और जन्मलेनेवाले मात्र पदार्थोंको मृत्युभी वशीभूत
 करलेता है । इसलिए हम निःशंक होकर कह सकते हैं
 कि निरंकुश विधाताने ऐसा कोईभी पदार्थ नहीं बनाया
 जिसकी दशाका परिवर्तन कदापि न होता हो ॥ १०४ ॥

We see that health is undermined by several
 diseases of mind and body, prosperity is attended
 with a host of calamities, and birth is invariably
 followed by death We do not therefore know what
 is made by the creator to be entirely free from change
 and decay in this world ?

Cf.—(a) “

“ Who is safe,
 In this tumultuous sphere of strife and sorrow ? ”
 (Ferdousi's Shāh Nāmah.)

(b) “ There's no calamity in life,

Our being is with changes rife,
 What feeblér than man's breath ?
 Our life is ever doubtful here,

One thing alone is plain and clear
 And that one thing is—death ”

(Kovalevski. Great Thoughts)

(c) “ अन्ममृत्यु जराव्याधि-वेदनाभिर्गमिदुतम् ।

ससर्गमिदमत्यन्त-मसार त्यजतः कुक्षम् ॥ ”

(द्वितीयोपदेशः । ४ । ९१)

कृच्छ्रेणामेध्यमध्ये नियमिततनुभिः स्थायते
 गर्भवासे, कान्ताविश्लेषदुःखव्यतिकरविषमे
 यौवने विप्रयोगः । नारीणामप्यवज्ञाविलसित
 वदनो वृद्धभावोऽप्यसाधुः, संसारे रे मनुष्या
 वदत यदि सुखं स्वल्पमप्यस्ति किञ्चित् १०५

जब गर्भमे निवास करते है तब तो विष्मूत्रादियुक्त
 अपवित्रस्थानमे अपने अंगको संकुचित करके अत्यंत
 कष्टके साथ रहना पड़ता है, यौवन समयमे कान्ताका
 वियोगरूपी दुःसह दुःख सहना पड़ता है, और वृद्धाव-
 स्यामे सुंदरियोंकी अवज्ञासे मन मलीन होना पड़ता
 है । इसलिए है मनुष्यो ! यदि इस संसारमें थोड़ासा
 सुखभी कहीं हो तो बतावो ॥ १०५ ॥

While yet unborn man remains imprisoned
 with contracted limbs in the narrow and impious
 womb of his mother, in youth he is subjected to
 excessive grief resulting from the sad bereavement of
 his beloved wife, whereas, in old age, he is doomed
 to wear a sorrowful appearance caused by the dis-
 honourable treatment he meets at the hands of
 (beautiful young) women, We would therefore,
 beg to hear from men where in this world we can find
 the smallest particle of happiness and pleasure ?

Cf.—“ I find in life that suffering succeeds to suffering and dis-
 appointment to disappointment, as wave to wave ”

(Lord Lytton's *Alice or The Mysteries* Bk. 1 Ch. I)

For the idea of the first line Cf.—

“ मातृकुक्षदरदया कुरुमूत्रगुरीवर्गयाम् ।

जठराग्निर्वालिभिर्नवमास दध्यते जन्तु ॥९॥ ”

(मद्रघेनुधाकर)

For the point of the stanza, Cf.—

“ Never shall the life

Of mortal man be passed unchanged with ill

(The Plays of Archylas p 213.)

आयुर्वर्षशतं नृणां परिमितं रात्रौ तदर्द्धं गतं,
तस्यार्द्धस्य परस्य चार्द्धमपरं बालत्ववृद्ध-
त्वयोः । शेषं व्याधिवियोगदुःखसहितं सेवादि
भिर्नीयते, जीवे वारितरङ्गचञ्चलतरे सौख्यं
कुतः प्राणिनाम् ॥ १०६ ॥

विधाताने मनुष्यकी आयुष्य १०० वर्षकी नियत की है जिसका आधा भाग तो रात्रिमें व्यतीत होजाता है, और शेष आधेके आधे २५ वर्ष बाल्य और वृद्धावस्थाके प्राप्त बन जाते हैं और बाकीके २५ वर्ष मनुष्योंको अनेक व्याधिऔर वियोगके दुःखसहित सेवादिमें व्यतीत करने पड़ते हैं । इसलिए हम कह सकते हैं कि जल-तरंगके समान चंचल इस जीवनमें सुखका लेश मात्र भी कहीं नहीं है ॥ १०६ ॥

The term of man's existence is limited to hundred years half of it is passed in sleep (lit, nights), and half of what remains is taken up by childhood and old age, while the rest is spent by him in disgraceful occupations like that of serving others, not altogether unmixed with the bitter consequences of diseases, separations, and misfortunes. Where, then is the least possible trace of happiness in a man's life which is as unsteady as waves of water ?

Cf —

‘ What a world !

No place of rest for man ! Fix not thy heart
Vain mortal ! on this tenement of life,
On earthly pleasures ! ”

(Firdausi's Shah Namah.)

ब्रह्मज्ञानविवेकिनोऽ मलधियः कुर्वन्त्यहो दु-
ष्करं, यन्मुञ्चत्युपभोगकाञ्चनधनान्येकान्त-
तो निःस्पृहाः । न प्राप्तानि पुरा न संप्रति न
च प्राप्तौ दृढप्रत्ययो, वाञ्छामात्रपरिग्रहाण्य-
पि परं त्यक्तुं न शक्ता वयम् ॥ १०७ ॥

विमल बुद्धिवाले ब्रह्मज्ञानी कैसा दुष्कर कर्म करते
हैं कि जो (स्त्री और धनादिक) सांसारिक भोग वि-
लाससे विलड्डल निस्पृह हो बैठते हैं, क्योंकि हम तो
भूत और वर्तमान कालमें अप्राप्त और भविष्यत्की प्राप्ति
की दृढ निश्चय न होनेवाले इच्छा मात्र परिग्रहका त्याग
भी कदापि नहीं कर सकते ! ॥ १०७ ॥

The task undertaken by those that have attain-
ed to real spiritual knowledge is undoubtedly the
most difficult one, as they entirely forsake the actual
enjoyments of sensual pleasures and wealth, and be-
come quite indifferent to their attractions, but we,
on the contrary, who have neither enjoyed them in
the past, nor possess them at present, nor can say
with any certainty of getting them in the coming
future, are even unable to give up this nominal
possession which exists only in our fond wishes.

The verse is same as sloka 4 in the *Sant sataka Part 1*
(शान्तिशतकम् । १ परिच्छेद)

The idea of the sloka seems to be this —To give up actual
pleasures may be somewhat difficult, but to forsake what we have not
should not cause the least difficulty to man.

व्याघ्रीव तिष्ठति जरा परितर्जयन्ती, रोगाश्च
 शत्रव इव प्रहरन्ति देहम् । आयुः परित्स्रवाति
 भिन्नघटा दिशम्भो, लोकस्तथाऽप्यहित
 माचरतीति चित्रम् ॥ १०८ ॥

वृद्धावस्था व्याघ्रीके समान तर्जना करती हुई खड़ी
 रहती है, रोग शत्रुओंकी भांति देहपर प्रहार करते रहते
 हैं, और फूटे घड़ेसे जलके निकलते रहनेके सदृश आयुष्य
 भी प्रतिदिन क्षीण होती चली जाती है, परंतु तिसपर
 भी ये मनुष्य दुष्कर्म करनेसे नहीं डरते यह बड़े ही
 आश्चर्यकी बात है ॥ १०८ ॥

Old age is always threatening like a tigress, dis-
 eases are striking the body like its deadly enemies,
 and life is leaking out like water from a broken jar ;
 but, strange to say that men are still regardless of
 doing good !

Quoted under भर्तृहरि in the शार्ङ्गधरपद्धति at No. 4093.

Cf—(a) “ चट्टाविमृतिः क्षणमद्वि यौवनं,
 कृतान्तदन्तान्तर्वर्ति जीवितम् ।
 तदाप्यदक्षा परलोकछाये,
 वृणामहे विस्मयकारि चेष्टितम् ॥ ”

(सुभाषितावलिः).

(b) “ Why do mankind upon this fleeting world
 Place their affections, wickedness alone
 Is nourished into freshness ; sounds of death, too,
 Are ever on the gate to wear out life. ”

(Firdausi's Shih Nāmeb.)

सदायोगाभ्यासव्यसनवशयो रात्ममनसो, रावे-
च्छिन्ना भैत्री स्फुरति कृतिनस्तस्य किमुतैः
प्रियाणामालापैरधरमधुभि र्वक्त्रकमलैः, स-
निःश्वासा मोदैः सकुचकलशाश्लेषसुरतैः १०९

जिन पुण्यवान् पुरुषोंकी आत्मा ओर मन योगा-
भ्यासके व्यसनमें लचलीन होजाते है, और योगाभ्यास
से जिनकी निरन्तर भैत्री होजातीहै, उनको प्राणप्यारी
सुन्दरियों के सम्भाषण, अधरामृत, सुगन्धित निःश्वास
सहित वदनकमल, कुचकलशके आलिङ्गनयुक्त मैथुन
आदिसे कुछ भी प्रयोजन नहीं रहता ॥१०९॥

The fortunate being who subjects himself to the
practice of mental abstraction, and devotes his soul
and mind to everlasting contemplation of God, has
nothing to fear from (or to do with) the charming
conversations of lovely women, the ambrosial lips,
the moonlike faces, the fragrant breaths, and the
sensual embraces of their heaving breasts

The word अविच्छिन्ना literally means unbroken

Is it not true that an ascetic has nothing to do with women and
their sports ?

जातः कूर्मः स एकः पृथुभुवनभरायार्पितं येन
 पृष्ठं, श्लाघ्यं जन्म ध्रुवस्य भ्रमति नियमितं
 यत्र तेजस्विचक्रम् । संजातव्यर्थपक्षाः परहित
 करणे नोपरिष्टान्न चाधो, ब्रह्माण्डोदुम्बरान्त-
 र्मशकवदपरे प्राणिनो जातनष्टाः ॥ ११० ॥

इस संसारमें एक उस प्रसिद्ध कूर्म (कूर्मावतार) का जन्महा सफल समझना चाहिए कि जिसने इस विशाल पृथ्वीका भार धारण करनेके निमित्त अपनी पीठको समर्पण कियाहै, और इसही भांति उन ध्रुवजीका जन्म भी अत्यन्त प्रशंसनीय है कि जिनको मध्यमे लेकर सप्तर्षियोंका ज्योतिमण्डल भ्रमण करताहै । परन्तु परोपकार करनेमें असमर्थ मनुष्योंका जन्म तो इस ब्रह्मांड में गूलरके मध्यवर्ती मच्छरों के समान सर्वथा निष्फलहै कि वे सपक्ष होकरभी कुछ नहीं करसकते ॥११०॥

The birth of that great Tortoise *Koorma* (कूर्म) is indeed to be hailed with loud acclamation ; for, it is He who has voluntarily offered His back for the support of this heavy and extensive Earth ; similarly, the birth of *Dhruva* (ध्रुव or the pole star) is also a matter of memorable record ; for it is he who remains fixed in the midst of the stellar world incessantly revolving around him. All other creatures are daily born and dead within the interior of this universe without the least notice being ever taken of them ; because they pay very little heed in affording the slightest help to their fellow beings, just like the mosquitoes which though possessing wings are unable to fly a great distance either upwards or downwards, and thus end their miserable lives within the Goolar in which they are born.

Quoted anonymously in the *Bubhāshitāra* (सुभाषितारालि) at at No 1033, and under *Bl artruhari* (भर्तृहरि) in the *Sārngadharaopad dhats* (शार्ङ्गधरपद्धति) at No 4154

उन्मीलत्रिवलीतरङ्गबलया प्रोत्तुङ्गपीनस्तन-
द्वन्द्वेनोद्यतचक्रवाकमिथुना वक्राम्बुजोद्भासि-
नी । कान्ताकारधरा नदीय मभितः क्रूराशया
नेष्यते, संसारार्णवमज्जनं यदि ततो दूरेण
संत्यज्यताम् ॥ १११ ॥

हे मनुष्यो ! यदि तुम संसार समुद्रमें डूबनेकी अभि-
लाषा नहीं रखते हो तो इस चारों तरफसे घात करनेवाली
कान्तारूपी नदीका दूरहीसे परित्याग करो, कि जहाँपर
प्रकाशमान उदरवर्ती त्रिवलीकी तरङ्ग हिलोरे लहरही हैं,
बड़े मोटे और ऊँचे कुचयुगलरूप चक्रवाक मिथुन वि-
राजमान हैं, और मुखरूपी कमल पूर्णरूपसे खिल रहे
हैं ॥ १११ ॥

If you do not wish to be drowned into the
worldly ocean, you should carefully avoid from a
distance the woman-stream that is dreadfully cruel on
all sides, having the three curved lines of hair on
the for its mass of rolling waves, the high
and spacious breasts for a pair of *Chakravāka* (चक्र-
वाक) birds, and the beautiful face for a blooming
lotus on its bank.

CL—(a) “ तरङ्गधूमगा क्षुभितविहगश्रेणिरशना,
विकर्षन्ती फेन वसनमिव सम्मिश्रियितम् ।
मयाविद्ध याति रंजितमभिसन्धाय बहुशो,
नदीरूपेणैव ध्रुमसहनासा परिणता ॥ ”

(धन्यालोक)

(b) ‘ रूपजला चटनयना, नाभ्यारता कचावलि मुजगा ।
मचन्ति यत्र सन्तः, सेय तदणी तरंगिणी विपमा ॥ ’

(रसगंगाधर.)

इह हि मधुरगीतं नृत्य मेतद्रसोऽयं, स्फुरति
परिमलोऽयं स्पर्श एषः स्तनानाम् ।
इति हतपरमार्थैरिन्द्रियैर्भ्राम्यमाणः, स्वहित
करणधूर्तैः पञ्चभिर्वञ्चितोऽस्मि ॥ ११२ ॥

“यहांपर सुननेको मधुरगान, यहांपर देखनेको नृत्य,
यहांपर स्वादुलेनेको मिष्टरस, यहांपर सूंघनेको सुगन्ध,
और यहांपर स्पर्श करनेको स्तन विद्यमान हैं,” इस
प्रकार गोतेखाताहुवा मैं निजहितसाधनसे वंचित करने-
वाली और परमार्थको नाश करनेवाली पंचेंद्रियोंसे रात-
दिन धोखा खारहा हूं ॥११२॥

Here is sweet voice to hear, graceful dance to
see, ambrosial juice to taste, fragrant scent to smell,
and lovely breasts to touch ; being thus deceived by
my fine senses which are very clever to secure their
own ends, I am wandering uselessly about the world
(without devoting the least attention to my spiritual
improvement which is to help me a great deal in obtain-
ing salvation).

The word इन्द्रिय *Indriya* is here used for those bodily organs
which are the medium of our knowledge of the exterior world. These
organs of perception are five in number viz, senses of hearing sight,
taste, smell and feeling.

गात्रं संकुचितं गतिर्विगलिता भ्रष्टा च दन्ता-
वलि—दृष्टिर्नश्यति वर्धते वधिरता वक्रं च
लालायते । वाक्यं नाद्रियते च बान्धवजनो
भार्या न शुश्रूषते, हाकष्टं पुरुषस्य जीर्णवयसः
पुत्रोऽप्यभिप्रायते ॥ ११३ ॥

अहो यह बड़े कष्टकी बात है कि, वृद्ध होजानेपर मनुष्य
की कैसी शोचनीय दशा होजाती है कि, शरीरमें तो झुर्रियें
पड़जाती हैं, गमनशक्ति नष्ट होजाती है, दन्तपंक्ति भ्रष्ट
होजाती है, दृष्टि नष्ट होजाती है, वधिरता बढ़ने लगती
है, मुँहसे लार बहने लगती है, भाई बन्धु वचनोंका
आदर करनेसे संकोच करते हैं, भार्या सेवा करनेसे मुँह
मोड़ती है और विक्षेप क्या कहाजावे पुत्रभी शत्रुकासा
आचरण करनेकी तत्पर होजाते हैं ॥ ११३ ॥

Alas ! what a distress is old age to man : his
body is disfigured with wrinkles, his steps become
unsteady, his rows of teeth are broken, his sight is
lost, his deafness is increased, his mouth is full of
saliva, his words are not respected by his relatives,
his wife is disobedient, and his very son is even as-
suming the part of a foe !

Quoted anonymously in the *Sirugadhacopaḍḍhati* (शार्ङ्गधरपद्धति)
at No 4151. It also stands in the *Panchatantra IV 73* (पञ्चतन्त्रम् ।
५ तन्त्रम् । ७८).

क्षणं बालो भूत्वा क्षणमपि युवा कामरसिकः ;
 क्षणं वित्तैर्हीनः क्षणमपि च सम्पूर्णविभवः ।
 जराजीर्णैरङ्गैर्नट इव बलीमण्डिततनु-नरः सं-
 सारान्ते विशति यमधानीजवनिकाम् ॥ ११४ ॥

कभी तो बालक, कभी कामदेवके रसमें भीजाहुवा
 जवान, कभी दरिद्री, कभी पूर्णसम्पत्तिवान् और कभी
 बूढ़े नटके समान झुरी पड़ेहुए शरीरसे यह मनुष्य नाना
 प्रकारके दृश्य दिखलाताहुवा अन्तमें यमपुरीरूप परदेमें
 प्रवेश करजाता है ॥ ११४ ॥

Sometimes playing like a dramatic actor the part
 of a child, and at others that of a passionate youth ;
 sometimes performing the part of a poor, and at others
 that of a man of enormous wealth and prosperity ; a
 human being at last disappears behind the curtain of
 death, vanishing altogether from the worldly stage.
 with worn out body all full of wrinkles through the
 baneful effects of age.

Quoted under *Bhartrihari* (भर्तृहरि) in the *Sulāśailāvali*
 (सुमाशिलावलि) at No 3319, and the *Śīrṅgadharaṇapadīkṣanti* (शार्ङ्गधर-
 पदिकति । ४८१४). Cf.—(a) " In fine, old age may be considered as
 last scene in the great drama of life. " (Cicero) (b) " The world itself
 Is an ingenious juggler—every moment Playing some novel trick ;
 exalting one, In pomp and splendour, crushing down another, As
 if in sport,—and death the end of all ! " (Firdausi's *Shāh Nāmah*.)
 (c) " All the world's a stage And all the men and women merely
 players : They have their exits and entrances : And one man in
 time plays many parts. " (Shakespeare's *As You Like It*. II.). (d)
 " Here is the babe in his leading strings, Here is the boy at play ;
 Here is the passionate youth with wings, Like a bird's on a stormy
 day, ... (Schiller's *The Puppet-Show of Life*.)

प्रशान्तशास्त्रार्थविचारचापलं, निवृत्तनानार-
सकाव्यकौतुकम् । निरस्तनिःशेषविकल्पवि-
प्लवं, प्रपत्तुमन्विच्छति शूलिनं मनः ॥११५॥

नानाविध शास्त्रार्थके विचारकी चञ्चलताको छोड़,
अनेक सरस काव्य कथाओंसे निवृत्त होकर, और सब
प्रकारके कुतर्करूप प्रपंचका त्याग करके, अब यह मन
श्रीशिवजीकी शरण लेनेकी अभिलाषा कर रहा है ॥११५॥

The mind that has for aken its former cleverness
in expounding the various *Shastran* texts, that has
lost all interest in perusing a variety of *Kavya* (काव्य
or high class literature), and that has washed off
every perceptible trace of a series of doubtful *scilicet*
reasonings, is now anxiously seeking its last refuge
in the concentrated devotion of *Śiva*

भोगे रोगभयं कुले च्युतिभयं वित्ते नृपाला-
 द्रयं, मौने दैन्यभयं बले रिपुभयं रूपे जराया
 भयम् । शास्त्रे वादभयं गुणे खलभयं काये
 कृतान्ताद्रयं, सर्वं वस्तु भयान्वितं भुवि नृणां
 वैराग्यमेवाभयम् ॥ ११६ ॥

भोगविलासमे रोगादि उत्पन्न होनेका, सकुलमें वंश
 परम्पराके टूटनेका, द्रव्यमे राजाका, मौनधारणमें दी-
 नताका, पराक्रममें शत्रुका, सुन्दरतामें जराका, शास्त्रमे
 विवादका, गुणमें दुर्जनका, और कायामें मृत्युका भय
 सर्वदा बना रहता है । इसलिये हम कहते हैं कि इस
 पृथ्वीतलपर और सब पदार्थ तो भययुक्त हैं परन्तु एक
 वैराग्यही ऐसा है कि जो सब प्रकारके भयसे सर्वथा
 निर्भय है ॥ ११६ ॥

Enjoyment is subject to disease, respectable family to degradation, and wealth to the fear of being forcibly taken away by kings, verbal silence is prone to be misconstrued into penury, and physical valour is always afraid of confronting a powerful foe, beauty is subject to old age, learning to controversy, body to death, and good qualities to the faultfinding spirit of evil persons. Thus we see that everything else in this world is indeed subject to danger and fear, but *Vairāgya* (वैराग्य) or asceticism alone is entirely free from any sort of fear and apprehension.

This stanza is also found in the *Ashtaratna*. The following verse such differs very slightly from our text stand in the *Chaturvarga-
 sa graha* (चतुर्वर्गसमूह) of K. hemendra (क्षेमेन्द्र) —

“ भोगे रोगभय मुखे क्षयभय वित्तेऽग्निभूभृद्भय,
 दास्ये स्वामिभय गुणे खलभय वशे दुयोविद्भयम् ।
 माने म्लानिभय जये रिपुभय काये कृता ताद्रयम्,
 सर्वं नामभवे भयेद्भयमहो वैराग्यमेवाऽभयम् ॥ ”

VARIANTS.



As the subject of Variants has already been exhaustively dealt with by Mr K T Telang (Vide Bombay Sanskrit Series No XI) we shall only confine our selves to such of the various readings as are not to be found there and advise our readers to refer to the aforesaid work for further information on the point (a), (b), (c) and (d) are here used respectively to denote the first, second, third and fourth *charanas* of a stanza

NĪTISATAKA.

VI (a) रोद्धु for व्याल, मत्तेम for रोद्धु, (b) भेतु for छेतु' ति for ते, (d) सता for खलान्, खलान् for सताम् Pdm Vs

XI (a) दहनइड for हुतभुन्छ, सूर्यमभा for सूर्यातपो, (c) प्रमावै for प्रयोगै, (d) संज्यौ for सर्वस्यौ Sk

XIV (b) अमो for अन्त, (d) भुने for भग्ने Sk

XVII (b) परिलध्वीतात्रलम्भी for लघुलम्भी नैवतान्स Sb
(c) मदमिलितमिलिद for अभिनवमदलेखा Sp

XIX (a) श्वचद्रमभा for न चद्रोऽन्ता, (b) कुचि for लु' (c) एकागणिर for वाप्येकासम, (d) चाक्षय for मूषण Sk

XX (a) हुल for धिरु, (b) वती for करी, मुखवती for मुखरुपे, (d) दुरितहा for ननुघन Sk

XXII (a) तथा for सदा Sb

XXVIII (a) च्यो for च्य Sb

XXIX (a) न्वितो for वृशो Sp, (b) घौघृति for दौघति Sb, (c) विशाल for विभिन्न, दलनयापार for कवलमासैक Ks, दर्पाध्यातकरीन्द्रकुम्भदलनमेड्स्त्रन्नस्त्रामाशानि for मत्तेभेन्द्रविभिन्नकुम्भकवलमासैकनन्दस्त्रह Sb

XXX (a) ल्य for ल्य H, शुष्क for स्वल्प Sb, सेक for शेष Sb, क for गो H, (l) भवे for तुत H, घ for घा Sb

XXXII The Hitopadesa transposes the two halves of the stanza In the Panchatantra the 2nd charana stands thus जातस्तु गृण्यते सो प्रयः स्फुरत्स्वयाधिवन्

XXXIII (l) द्वे वृत्तोचम f r द्वयी वृत्तिर्म, (c) सर्वलोकस्य वा मूर्ध्नि for मूर्ध्नि वा सर्वलोकस्य (d) विशिष्येत्तवनेऽप्यवा for शीर्यते वन एव वा H

XXXVIII H transposes (a) and (b)

XXXIX शीलशीलतटात्पतत्वभिननो निर्द्वयतां वह्निना नाश्रौष जगति श्रुतस्यविफल हेतस्य नामाप्यहम् for (a) and (b), (c) मे सर्वदा for न सर्वदा, (d) वुन for ल्य भभो for इमे Sb

XL (a) ण्यपि for णिस् H P, नाम for कर्म H P, (d) बाह्य for त्वन्य P

XLII (c) स्त्री for ह्य Sb

XLIII (c) नाश for भवति Sb

XLIV Besides some of the Variants as given by Mr K T Telang, Abhinavagupta in his commentary of Dhvanyālaṅkāra transposes (l) and (c)

XLVII (c) प्रचुरमित्र for प्रचुरनित्य H, भूरि for नित्य, वित्तघ for नित्यघ P

L (c) धिग for किम, यदस्यापि for वरास्माकं Sp

LIII (c) र्षे for र्ष, (d) भवेत्किं for किमसौ Sb.

LIV (d) द्रुणवतां for तत्तुगुणिना Sb

LVII (d) दहत्येवहि for स्पृष्टोदहति Sp

LIX (a) हा for ह्य Sb

LXI (c) नि का for निष्का Ks. Sk

LXII (c) हा for ले, (d) देतेयेयु for येयेतेनि Sb

LXIV (a) मुच्छ for मच्छ, धि for धि, then comes (c) पाथ र for म, प्यन for निर, and नीपा. for साप., then comes (b), (d) श्रुतेऽत्यन्तासक्ति पुरुषमभिजात कम्पयति for (d) Sb.

LXVI (a) चेतो for चित्त Sb

LXVIII Sb reads (c) for (a), (a) for (b) and (b) for (c)

LXX (b) पुष्पन्त स्वीयमर्थं सतत कृतमहा for स्वार्थान्स्पाद-यन्तो विततपृथुता Sb

LXXVII (b) पक्षिण. for नौ गणा Saraswati

LXXX (c) भित्तानि for अयेण, (d) शाहोट for ककोल Sb. The Sp transposes the two halves of the stanza and reads शाहोट for ककोल, अपि for न्यपि and नन्ति for नानि in our last charana

LXXXII (b) मांसी for शास्यो, (c) विचित्रा for च दिव्या Sb

LXXXIII (a) पाण्डित्यस्य for ऐश्वर्यस्य, मधुर for मुज्ज Sb., ख for सु Sk, (c) बतोघ for वितुर्घ Sk, Sb, वाच्य for व्याज Sk.; (d) सर्वस्यास्य पुन स्तथैव जगत for सर्वेषामपिसर्वकारण मिदं Sb, कालमुमग for कारणमिद, वर for पर Sk

LXXXIV (a) अयाा for यदि वा, (b) परापततु for समाविशतु, (d) चलय for विचल Sb

LXXXV (c) तत्क्षण for सत्वर, (d) स्वस्यास्तिष्ठत for लोका पश्यत, चोद्यतम् for कारणम् Sb

LXXXVIII (c) जि for मि, मोऽसुरे for म परै. Sb

XCI (a) रविनिशा for द्वाशिदिवा P; (c) निरीक्ष्य for विलोक्य P

XCIV (b) मांस for मँक Sb

XCV (a) एदन्त for एडोद Sb, (b) क्षित सदा for क्षितो महा Sp, रनिश for पुटके, धरः कल्पितो for टन कारित, (d) भानुर्चा for सूर्योद्या, यद्गोन for नित्यमेव Sb

XCVI (b) सहस्रगुणिता for अपि नैव नचय, नचवाग्विशुद्धि for तदुतापिसेवा, (c) कर्माणिपूर्वशुभसचय for भाग्यानि पूर्वतपसाखलु Sb

XC VIII. (a) धूम्र for धृश्च, (d) निन्यु for नैर्गु Sb

C The Sb reads (c) for (b), and (b) for (c)

CVI (a) महाशयस्य for हि धैर्यवृत्तेर् Sb, (c) घ कृत for घोमुख, तन्नपातो for वृत्तस्य वद्वेर् H Sp, (d) यान्ति for याति Sp H Sb

ŚRINGĀRSATAKA.

II (a) हा for भा, (b) क्षितै for क्षणै. Sb

III (a) लु for कु Sp, तान्ताः for ताक्षा Sp Sb, र्यै for र्या Sb, (b) हावा for वाचो Sp Sb, लजिता न्ता श्व for लजिताश्चैव N Sb, (c) संस्मित for चस्मित N

IV (a) गतै for गतै N, (c) नवोदनामेभि for नवोदनामेतै G ks, लसितैः for चलितै. N, (d) ह्रीलालीना for त्रीलालीना Ks, कीर्णा for पूर्णा N, दश for दिश Ks G

V (a) विकासि for विहस्मि Ks G, (c) सचम for विभ्रम G ks, (d) वाचा for वाचो G ks

VI (a) न्मुग्ध for द्वे Sb Dh, तरलमधुते for सरलतरलो Sb Dh, (b) स्प for प्य N Sb Dh, स्प for प्य ks, (c) ता for ती Sb Dh, (d) य हि न for ह न हि Sb Dh

VII (a) इ for इ Ks, (c) खा for स्वा ks, दे for ये G, दो for दौ ks G, स्पशै for स्पश्ये N, (d) स for सु ks

VIII (a) एताथ for एता स्त्र N (b) हसा for हस्य ks, (d) विभ्रस्त for विव्रस्त ks, शाक्षिपाते for शै वटाक्षै N

IX. (b) लम्बि for कम्बि Sb, (d) वशी for वश G Sb K^c

X (a) वाचो for वेधा Sb, (d) स्तबला for अबला G K^c

XI (b) मगो for मुगो Sb

XII (b) वक्र for वक्र G K^s, ग्ग for गौ K^c, (c) द्य for द्य K^c G, मित्य for चेय G K^c

XIII (a) घनुम्नता for घानुक्ता K, (b) मूर्त्तापिचक्षते for (b) K^s, मूर्त्ता त्वयि दृश्यते for (b) G, तव दृश्यते for दृश्यते त्वयि Sp Sb, (c) यदा for यदा G K^c, यदा for यदा Sp Sb, हसि for विध्यसि G, बहसि for विध्यसि K^c

XIV (b) मगो for रवी, () विरामे for विनामे, (d) स्त for त Sb Am.

XV (a) चट्ट for चट्ट K^c G (b) रागाद्येव तदेव for रगाधिष्ठितमोष्ठ K^c G, (c) पन्तिरेव for पात्तेवेव K^c G, मालि for पन्ति Sb, (d) मे for सा Sb.

XVII (a) तस्या for दस्या K^c G.

XVIII (b) मुदाहर for विदवद Kp Ud, न्ति for न्तु Ud, (c) किञ्च for किमु G Kp Ud, (d) विलासिनीनाम् for नितम्बिनीनाम् K^s G Kp Ud, विलोचना for नितम्बिनी Sb

XIX (b) प्रुललित for प्रलुलित G, (c) सभागिनीनाम् for ससगिनीनाम् G, (d) मा for ता N

XXII (a) वन for वने K^c G Sp, (c) वनू for स्वनो Sp

XXIII (b) ददा for ददा K^c, लोला for लोला N

XXIV (b) कुकुमान्वितम् for कुकुमाविलम् G, (c) दालसा for नोहता Sb

XXV (a) नागत for मानित Sb, (b) श्रयोद्यतम्नु for श्रयो कृततनु G, श्रयोद्यतम्नु for श्रयोदृततनु Sb, (c) प्रेमाई for प्रेमाई G, प्रामा for प्रारम्भ G, (d) शङ्का for शङ्का Sb, विघ for विक Sb, दि for पि G

XXVI. (a) परि for रसि Sb.; (c) समर for जनित Sb., स्वार्द्र for स्विन्न G., ली for ला G.

XXVII. (b) यः for यत् G.

XXVIII. (b) यो for या , and रः for राः Kp. Ud.; (c) तदपि for यदपि G., इदमपि for यदपि च Sp.

XXXI. (a) नि for वा Sb.; (b) पाप्वारिणि for पाप्हारिणि G. Sb.; (c) मध्ये for द्वये G., द्वे for द्वे Sb., मृगाख्या for तदप्या Sb.

XXXII. (c) भवति for वहति G. N.

XXXIII. (b) विरतो for विदता Ks. G.

XXXV. (b) काबुली for कामिनी Ks. G.; (d) सुखयन्त्रि नेत्रहृदये for सुखयन्त्र्यवेहि हृदये Ks. G.

XXXVI. (a) कला for कथा Ks. G.; (c) परिमलाः for परिमल Ks. G.

XXXVIII. (a) अच्छाच्छ for अच्छार्द्र Ks. G.

XXXIX. (b) सिन्धु for सीधु Ks.; (d) निदाघेतूर्णतत् for निदाघार्ताद्येतत् Ks. G.

XLI. (a) वेशा for वेषा Ks., वेषा for वैषा G.; (b) विकस-
जाती पुष्प for विकसितजातिः पुष्प Ks., जाती for जातिः G.; (d)
वसुते for कुरुते N.

XLII. (c) एव for राव Ks.

XLIII. (c) वसुधा for क्षितिरपि Ks. G.; (d) तुष्टि for
दोष्ट Ks. G., पातप्लु for यापयतु Ks. Sp. Sb., यत्तु संव्रतः for
यापयतु G.

XLV. (b) मासे for माये Ks. G.

XLVI. (a) आसारेषु for आसारेण Ks., ददा for दाहिः Ks.;
(c) जाढैः for जाताः Sb., शीकरशीतला for शीतलशीवता Sb., मरतो
वा for मरतश्च Ks., G., मरहोर for मरतश्च Sb.

XLVII. (a) मुप्ला for नीत्वा Sp., सुतो for नीत्वा Sb.,
सप्त for स्विन्न Sp. Sb.; (b) विरतो for निरतो, विबुद्धः for विविक्ते
Sp. Sb.; (c) वर्जित for वर्जित Ks. G., गर्गरी for कर्करी Sp.;
(d) घांश for च्छांश Ks., न पिबति for पिबति न Sb.

XLVIII (a) धृता for धृत Ks , (c) पीनोह स्पल for पीनोहस्तन Ks G , र for रे G

XLIX (a) शी for सी Ks , (b) पक्षस्युक्त for वक्ष सूक्त Ks , (d) भूत for कृत Sb Sp.

L (a) कु for क Sp Sb , दशो for दशौ Ks , G , (b) ब्राह्मिण्य कम्पञ्जने for ब्रह्मण्य कम्प गते hs. G , नावेग for गद्गेषु Sp Sb , ते for तै Sp Sb , (c) शी for सी hs , खैर्द for कृतोद, द for दान Sp Sb.

LI (a) सत्वोमी for सत्वेते Ks

LII (a) पां सन्तु for यामात Ks , मत्र for मात Auchitya , (b) विदग्धा for विचित्रा Ks G (c) द्रुमौ for द्रुमो G , द्रुमौ for द्रुमो hs , वद्द् for तद्द् Auchitya मपर for अधिक Auchitya.

LIII (b) मिह for मपि Ks G , (c) लेखा for दीला Sb

LIV (b) तस्व for वैश्व Sb , पुच for पति Ks G , (d) दु खैक for दु खस्व Ks G , च for हि Ks G Sb

LV (a) नामपि for नां हृदि Ks G.

LVI (a) वचसि for भवति, भवति for वचसि Ks G , (b) क्षुति for श्रुत Ks G

LVII. (d) स्वर्गस्यापि फल तथाप्सरस for स्वर्गेऽपि चाप्सरस Ks , स्वर्गस्तस्यापि फल तथाप्सरस for स्वर्ग स्वर्गेऽपि चाप्सरस G

LIX (a) च नर for पुरुष Ks , सनर for पुरुष G , (c) जुषो for गता Sp Sb , (d) हृदि न for न हृदि Sp Sb

LX (b) पद जना for यदगन * Ks

LXI (b) कुलीनत्व for विवेकित्व, विवेकित for कुलीनता Ks G , (d) स्वत for हत Ks

LXII (d) कुटिल for कुटिला G

LXIII (a) विक्ल for रहित , रहित for विक्लो Sb , गति for रति T , Sp. Auchitya Namı read (c) for (b) and vice versa , (b) पै for पी, ति for य, त्रै for त्र Namı, परिहृते

LXXIV (b) गौचरः for गोचरा N., रे for रा Sb.; (c) चक्षुस्पादतीता for चक्षुः पादादपेता Sb., दपगता for दपेतातु Ks. G.

LXXVI (c) दुर्माद्य दग्महृदिर्नखरक्षमैः for स्वर्गद्वारा विघ्नोना-
कपुर्मुखं P.; (d) लोके for लब्ध P., धर्मनाशाददृष्ट for प्राणिनामेकपक्षाः
P., नां मोहपाशः for नामेकपाशः Ks. G.

LXXVII (a) न सत्येन for सत्यत्वेन Ks.; (b) द्वे for
द्वे G., गतं for गते G.; (c) किन्त्वेक for किन्त्वेव G., मन for
मना G.

LXXVIII (a) स्वभावा for विलासा N.; (b) रता for
रत Ks.; (d) मुश for मुषा Ks. G.

LXXIX (a) दुदारा for मुदारा Ks. G., वर for धर
Ks. G.; (b) यत्रा for यत्रा Ks. G.; (c) तावत् for तार्त्तिक Ks.
G., मित्रातीविरस for मिदानीमतिरस Ks. G.

LXXX (b) मम् for माः Sp.; (c) इद्रतं for इदये P.
Sp. Sb.; (d) न खोग्गानेकतो रतिः for मियः धोनाम योषिताम् Sp.

LXXXI. (a) अमृतवचनेषु for मृगुतिष्ठति वाचि. Kuvalaya.
Śvindu.; (b) हालाहल महदियम् for हालाहलमेवकेवलम् P.

LXXXII. (c) दय. for दष्टः Ks. G., शक्या for शक्य
Ks. G.

LXXXIII (c) येन for तेना Ks. G.; (d) पचती
for सपच Ks. G.

LXXXIV (d) स्ति for स्ते Sb.

LXXXV (b) मह for महो N. G. Ks., दयो for दये
Ks.; (d) वैद्यो for मन्त्रो G., वैद्या for मन्त्रो Ks.

LXXXVI (b) युगे for तटे Sp. Stitaka., रति for
रस Stitaka.

LXXXVII (c) विदधद्भ्य for विदधद्भ. Ks. G.

LXXXVIII (c) गच्छन्तीषु for पच्छन्तीषु G.

XCI (a) तरला for चपला Ks. G.; (b) पूर्ण for दर्प
Ks., रूप for दर्प G.

XIV. (b) अि for द्वि Sb.

XX. (b) न for स Sp.

XXII. (a) र for र्ध Sb.

XXIII. (c) स्त्वा for प्वा Sb.

XXIX. (a) चं for त्त्वं Sb.; (b) त for य Sb.

XXXII. (c) वि for दि Sb.

XXXVI. (a) गतः for गतान् Sb.; (b) विदग्ध for

अगताज Sb. Sp.

XXXVII. (c) पतना for पतनाद् Sp.,

XXXVIII. (a) कः for के Ks.; (c) नेदो for चेनो Ks., दो for दो Ks.

XL. (a) and (b) कुसुमराज्ये वा द्यदिवा for बलवाति
रितौ वा हृदि वा, and vice versa Sb. Kp. Ud.; (c) न्ति
for न्तु Sb. T. Kp. Ud. Auchitya; (d) क for स Sb.,
हविर् for हरा Kp. Ud. Ks. Auchitya, ल for ज Sb.
Auchitya, जिन जिन जिनेति for क्षिप्त क्षिप्त क्षिप्ते Ks.

XLIV. (a) दावन् for दाह Sp.

XLIX. (b) बे. for वः Sb.; (c) हि for तु Sp., च
for तु Basa.

LIV. (d) स्वदेशे for सधन्यो Sp.

LX. (a) मधुरं for कवय. Sb., योगोत्तिनादाः for तो
दक्षिणायाः; Sb. (c); अस्त्येवचैव for ददस्त्येव Sb.

LXI. (c) वधू for धन Sb.

LXVI. (c) नल for दूर Sb.

LXX. (c) सहातोन् for कर्मनिर्म् Sb.

LXXI. (a) वुन for दुषा Sb.; (c) तापि for मानि
Sb., मीति for मानि Kp. Ud.

LXXIV. (b) वाञ्छति सदा यदि चेतनास्ति for चित्तय
किनेने रसद्विकल्पैः Sb.

LXXV. (c) न्त्वा for न्त्वा Sb., देस मय हि तदा for
लटु विनष्ट कय मा Sb.; (d) नत्रग्न सल्लस for तद्ब्रह्मन्मय Sb.

LXXXI. (c) तैर्ना for तेना Sb.

LXXXVII. (a) नप्राप्ता for नाभ्यस्ता Sb.; (b) यूयं for कुंभ षेठ Sb.; (d) तथा for महो Sb.

LXXXIX. (a) नृत्त गीत for द्वीपावादः Sb., च for द. T.; Sb. and T. read (c) for (b) with हः for हो; (b) द्रम्यानारी for चारोरम्या Sb., द्रामारम्याः for चारोरम्या T., पु for पु. Sb., गलत्कुष्ठवपुषो for जराजर्जरवपुः T.; (d) नै for न Sb.

XCI. (b) ज्या for न्दा Sb., मांसाज्यकलितान् for शामादिवलितान् Sp., मांसाक for शकादि Sb.; (c) घननिविड for मुदुत्तर Sb.; (d) रे for से Sb.

XCVII. (d) कारिष्यति for विधास्यति Sp.

CII. (b) शया. for स्थिताः T. G. N.

CX. (d) जन्तवो for प्राणिनः Sb. T.

CXIII. (a) दन्ताश्च नाश गता for भ्रष्टचदन्तावलिरु; (b) रूपमेव हसते for वर्धते वाधिरता, (c) नैव करोति for नाद्रियते च, न. for नो, पत्नी for भार्या Sp. P.; (d) जस्याभिभूत पुरुष for पुरुषस्य जीर्णवयस, Sp, प. for सः पुत्रैस्वज्ञायते for पुत्रोऽप्यभिवायते P.

CXIV. (d) द्वे for न्ते Sb. Sp.

CXV. (a) सु for म Sb.; (d) शकर for झूलिन T., चञ्चिण for झूलिन Sb.

ABBREVIATIONS.

Besides availing myself of the use of a number of abbreviations of ordinary occurrence and everyday use (like those of Ed. for edition, p. for page, Bom. for Bombay, Cal. for Calcutta, No. for number &c. &c.) for brevity's sake I have also ventured to adopt some conventional short forms in the preparation of the present volume. The following key will, it is hoped, be found to give all necessary information and explanation of them.

Abbreviations.	Full names.
Sp.	Sārngadharapaddhati.
Sb.	Subhāshitāvali
Sk.	Sūktāvali.
Ks.	Kāvyānusaṁsāna.
Kl.	Kāvyālankāra.
Kp.	Kāvyapradīpa.
Ks.	Kāvyasaṅgraha.
N.	Nirnayasāgara Press Edition.
G.	Gyānasāgara Press Edition
T.	Telang's Edition
H.	Hitōpadesa.
P.	Panchatantra.
Pdm-Vś.	Padmānanda's Vairāgyasataka.
Saraswati.	Saraswatī Kanthābharana.
S.	Sāntisataka
Nami	Nami Śādhū's Commentary on Kāvyālankāra
Ud.	Udāharanachandrikā.
Rasa	<i>Rasaratnahāra</i>
Dh	Dharmayātrikā
Am	Amarasataka
Kuvalaya.	Kuvalayānanda.
Śvindu	Sringāravindu
Śtilaka.	Sringāratilaka
G. T.	Great Thoughts
B. S. S.	Bombay Sanskrit Series.
Auchitya.	Auchityavichārcharchā.

NOTES.

1 As to the first place being given to the नीतिशतकम् Krisnasāstri Mahābala say ~ इह खलु राजाभ्यस्य श्रीभर्तृहरिभयलोकसाधक नीतिशृङ्गाखैराग्याख्यशतकत्रयात्मक ग्रन्थं चिकीर्षु सदाचरणस्य नीतिज्ञानपूर्वकत्वात्तज्ज्ञानाय प्रथमं नीतिशतकमारभमाण इत्यदि ”

B नीति is a very comprehensive term including everything between the sciences of moral and political philosophies. Briefly speaking it is generally used for wisdom and prudence.

C The word Niti shatakam (नीतिशतकम्) is translated by Prof. Tawney as Hundred stanzas on Ethics and Politics. At page 12 of his preface, he says ‘ Though the word Niti is usually translated policy, most of the stanzas arranged under this head are rather of an ethical and social character. They inculcate maxims of worldly prudence, and seem designed to teach knowledge of men and individuals, rather than as members of political communities.’

I (a) “ As Prof. Max Muller has suggested that Kshapanaka may be a name of Bhartrihari, it may, perhaps, be desirable to point out that in the अनेकार्थध्वनि प्रवर्ती attributed to a महाश्वषणक we have the phrase स्वानुबोधैकमानाय which seems to bear the same meaning as the phrase we have now discussed (त्वं , स्वानुबोधैकमानाय) The stanza before us however, is also given as the opening stanza of the Yogvasisthasara in Aufrecht's Catalogue ” (K T Telang)

Here I cannot help dissenting from the view held by the aforesaid learned scholars. First, be-

cause no Sanskrit writer has ever said anything about the identity of क्षणिक and मर्हति, and, secondly, because the use of a single phrase समुबोधैकमानाय by both the authors is merely a thing of pure accident which cannot logically lead us to infer that क्षणिक and मर्हति were one and the same person * Dr Bhau Daji who thinks मर्हति as one of the नवराज or nine gems probably confounds him with क्षणिक. The nine gems are thus enumerated in the following śloka

“ धन्वन्तरि क्षणिकामर्हिह शकु वेतालभट घटखर्पर कालिदासा ।
 व्यातो वराहमिहिरो नृपते सभाया खानि वै वरुचि नव विजयस्य ॥ ”

(b) दिक्काल Needle-s to say that Indian Science recognises ten दिशा's or directions (viz, North, North-east, East, Southeast, South, Southwest, West, Northwest, above or zenith, and below or nadir), and three काल's or times (viz past, present, and future)

II (a) It is a general belief among learned Sanskritists that this stanza furnishes the keynote to the composition of this work, and especially to that of the last Chapter dealing with asceticism, and hence to my mind its appropriate place would have been there. However, as far as it is known to me, no edition of Bhartrihari's Centuries has ever dared transfer it from Niti to Vairāgya. Consequently, no apology would, I think, be needed for its present position.

(b) There is a tradition that once upon a time Bhartrihari was presented with a wondrous fruit of divine virtues capable of bestowing immortality and

* The reader is here requested to refer to a number of phrases from other works similar to those of the śatakas which are pointed out in the footnotes at their proper places in the course of this edition.

everlasting youth upon one who ate it. The king who held his wife even dearer to his own life thought it advisable to give this fruit to his beloved Queen. However the queen consort had no love for the magnanimous husband, and so, after receiving the aforesaid gift from the Râja she gave it to her paramour who passed it on to the hands of a prostitute with whom he was in real love. The prostitute who had the highest regard and affection for Bhatrihari came to him, and respectfully placed the miraculous fruit before her sovereign lord. But no sooner were his eyes cast upon it than the wise king did at once recognise it to be the same fruit with which a few days ago he was himself presented by a pious Brahmana. A strong suspicion immediately rose into his mind and he made full and prompt enquiries about the matter. The whole thing being soon clear he became much agrieved and distressed at heart. His affection for mundane objects thereby suffered a great deal and his heart was thus convinced of the utter impossibility of finding sincere love in women upon the surface of this terrestrial globe. This shloka has a covert reference to the aforesaid tradition.

III ब्रह्मा is one of the Hindu Trinity. His special work is सृष्टिर्चना : i.e. bringing forth the creation.

V Strictly speaking, a hare has no horns. To find out hare's horns therefore denotes an utter impossibility. The acquirement of oil from particles of sand and that of water in the midst of a mirage are likewise impossible.

' On शशविधा the following stanza may be quoted. एष वध्यामुता याति खड्ग्य कुरुक्षेत्र । नृपदण्डान्मसिक्रात इशद्वज्र

चतुर्थः ॥ which brings together the expressions most in use to signify things which do not exist."

(K. T. Telang.)

VI. (a) Śirisha (शिरिश) A species of flower trees. The flower of Śirisha is generally regarded as the type of delicacy by Indian poets.

(b) क्षारान्ध्रि Ocean of salt water. It is worth noting in connection with this that according to Indian mythology the earth is surrounded with seven oceans, viz—(1) क्षीरोदः, (2) इक्षुरोदः, (3) सुरोदः, (4) मृतोदः, (5) दध्योदः, (6) क्षारोदः and (7) शुद्रोदः or oceans of milk, sugarcandy juice, wine, ghee, curdle, salt and drinkable water.

VII. एकान्तगुणं means productive of extraordinary good. एकान्ता अतिरूपिता गुणा यस्मिन् तद् । "अथातिरूपोपरः सौत्रिकान्तनितान्तानि " इत्यमरः ।

VIII. The late lamented Pandit K. T. Telang says : " I am inclined to take यदाकिं as equal to यदा किं to mark distinctly the contrast with the third line. " Needless to add that agreeing with him I have here adopted the suggested reading though I have not found it in any of the copies consulted for this edition.

IX. The word निरामरं which has here been rendered as 'devoid of all juice and taste,' literally means 'of incomparable taste'. i. e. whose disgusting taste can stand no comparison whatever.

X. (a) The Ganges (गंगा). The rise of the Ganges is mythologically traced to the divine feet of Vishnu, whence after flowing through the heavens, she falls upon the head of Siva ; and lastly, from the head of

Siva she descends into the world and flowing down from the heights of the Himālayas empties her waters into the Bay of Bengal. The Ganges is described as having become arrogant in the Rāmāyana (Bālakānda XLIII, 6, Bomb Ed) and this fact will amply account for her successive falls.

(b) " How Bhāgīrath got the Ganges to Siva's head, thence to the Himālaya, thence to earth and thence to the nether world, and how her waters there sanctified the offspring of Sagarā is well known. For the whole story see *Ramayana loci Cit*. According to that work (st 75) the Ganges गङ्गा च्छूना शिस्तता धर्मा मागता ॥ शतमुख applies literally to the fall of the river and to that of the man who is lost all sense of right and wrong, it applies in the sense of a variety of ways " (K T Tctang)

(c) " Bhagīratha, the son of Dilipa and great-grandson of Sagarā, king of Ayodhyā, brought the sacred Ganges from heaven to earth by the aid of Siva, who is fabled to have received the stream on his head; he then conducted this river to the ocean in order to purify the ashes of his ancestors, the 60,000 sons of Sagarā, who were reduced to ashes by Vishnu in the form of Kapila, when they dug through the earth in order to recover the sacrificial horse which had been stolen from their father. " (Prof Tawney)

XII The original text of the latter half of the stanza as herein given does not admit of the erroneous interpretation given to it by Mr Durga Prasad of Lahore who translates it thus " The su

periority of his luck over the lower animals lies in his living without grazing grass "

XIII. धर्म—Mrs. Annie Besant in her translation of the Bhagwad Gītā Says: Dharma is a wide word, primarily meaning the essential nature of a thing; hence the laws of its being, its duty; and it includes religious rites, appropriate to these laws. (Vide The Lord's Song by Annie Besant, p 21)

XVI. (a) Kalp (कल्प) generally means the end of the world or the universal destruction. It is a day of Brahma consisting of 1,000 Mahâyugas each of which comprises the aggregate of the four Yugas or ages amounting to 4,320,000 years. The length of a Kalpa is therefore 4,320,000,000 years of mortal. At the end of each Kalpa the existing world is totally annihilated and its place is taken by a new one.

(b) The Hindus believe that knowledge never for sake its fortunate owner throughout his successive births. Perhaps the belief in the Transmigration of souls does not need any special mention in this place

On the immortality of knowledge Mr. K. T. Telang has the following.

"Comp. विद्याकुलजनवधुरिव जहाति नो जन्म जन्मा ऽपि &c ॥ and Kumâra I. 30."

XVII. परमार्थ—*Artha* (अर्थ) is interest or individual interest and *Paramârtha* (परमार्थ) is the highest interest or the interest of the soul.

XVIII. (a) Hansa (हंस or swan)—This bird is generally believed as being gifted with the peculiar

power of separating milk from water when they are mixed together and placed before it.

(b) " The meaning of the stanza is that the swan may be unfortunate, and not have a good dwelling place, but its great inherent qualities will still remain. " (K. T. Telang)

However, to my mind, the real meaning of the stanza is this : " A learned man may be deprived of all his property, but no one can ever wrest from him his literary fame and reputation.

XX. " On गुरुणागुरुः the commentator has the following शुद्धगुरुः सर्वविद्यासम्पूर्णप्राज्ञ मष्टु मायान्ति स प्राज्ञो गुरुणामपि गुरुः न अथ च गृणाति हित मुपदिशति इति गुरु रिति गुरुपदव्याख्यानमतो हित कर्त्री विद्मै. This is too farfetched and not free from difficulties. गुरुणागुरुः is simply greatest of the great. "

(K. T. Telang).

To me गुरुणा गुरुः is as clear as anything. I take it in its ordinary sense of Guru of Gurus (teacher of teachers) or the best teacher. गुरु is feminine. See Pāṇini IV. I. 44.

Kṛiṣṇa Sāstri Mahābala also explains it as विद्मै गुरुणा मुपदेष्टृणा गृणाति हित मुपदिशतीति गुरु रूपदेष्टे ।

Prof. Tawney has left out the clause altogether.

XXI. To understand the clause ' ज्ञातिश्चेदनेन किम् ' more clearly let us see what the Sanskrita commentator says upon it : ज्ञातिः स्वजातिः सन्निधायस्ति चेदनेनाग्निनाकिम्-अग्निकृत तापादिकं सैव करिष्यति ॥

Mr. Durga Prasad translates it thus : he needs no fire to ruin him who has hosts of relations to support.

XXIV. (a) Here is a play upon the word रससिद्धाः which means (1) रसेषु पादादिषु सिद्धाः सज्जा इत्यर्थः as well as

(2) सेवु गद्गाणदिनु सिद्धा पूर्णा कुसला इति । 'रससिद्ध-perfect in the rasas or sentiments, masters of style, capable of ruling the passions and feelings of men ' (K T Telang)

(b) Rasas (रसा) The nine poetical styles (or Indian muses) as enumerated by the poets are (1) the Sringāra or Erotic , (2) the Hāsya or Comic , (3) the Karunā or Elegiac , (4) the Vīra or Heroic , (5) the Raudra or Tragic , (6) the Bhayanakāra or Melancholic , (7) Vaibhātā or Satiric , (8) the Śānta , or Didactic , and (9) the Adbhuta or Sensational

XXVI Mr Durga Prasada is far from being right and correct in translating the last line of the stanza See Durga Prasad's English Translation of Bhartrihari's Nṛtisataka Para 23.

XXVIII Asidhārā vow (अशिष्यारव्रत) A vow to stand on the sharp edge of a sword, or a vow to keep constant company with a young and handsome woman without ever dreaming of conjugal love

XXX The point of the stanza is not that the 'pariah' is not ashamed even to eat the fleshless bone of the cow (as Prof Tawney seems to conclude) but the point is really this that the dog is not ashamed even to eat with great relish a piece of dry bone which has nothing at all to attract his attention

" The poet's meaning certainly is that a special impurity attaches to eating the flesh of the cow But Babu Rajendra Lal Mitra has shown that this notion is of very recent origin It does not appear to have been prevalent in time of Bhavabhūti, who is generally placed in the eighth century So that this stanza seems to have been written at a far later date

than that assigned by Prof. Lassen to the majority of Bhartrihari's poems." (Prof Tawney)

It will not be quite clear to the reader why have I quoted at length the above note of Prof Tawney. But I will not tax his patience to tell the plain truth in the smallest possible space. There is a word *ने* in the text, and this little monosyllable has furnished the learned professor with a fine clue for the solution of the much debated question of Bhartrihari's period. However I would beg to warn the general public to take it for what it is worth. Because it needs not be pointed out that in the first place the word *ने* is put in merely for the sake of metre. If we take out *ने* and put in some other word of equal measure (no matter, it qualifies *वदि* or not) the meaning of the *l ka* will remain substantially the same without losing the least and slightest force.* Secondly, the assumption that the notion of attaching a special impurity to eating the flesh of the cow is of later origin than the time of Bhavabhuti, is quite unfounded. The sanctity of the cow is as old as the Vedas. The Rāmāyana and the Mahabhārata have numerous passages in praise of the sacred cow. "Kālidasa in his Raghuvansa says that Dilipa the renowned ancestor of Rāmachandra, preferred giving his own life to seeing *नन्दिनी* (the sacrificial cow of *वदिष्ठ*) devoured by a lion †

* Mr K. T. Telang has found *क्व* to exist for *ने* in no less than seven different copies of the *śatakas* which he has consulted for his edition of *भट्टिहरी*, (Vide p. 2. B. E. Series No. XI). The copies of the *Hitōpadeśa*, *Panchatantra*, and the *Saṅkshatāvalī* where the verse is quoted have also got *क्व* instead of *ने*.

† "सुत मदीयेन शरीरवृत्तिं देहेन निर्वर्तयितुं प्रसीद ।

दिनायकानोक्तुमत्र लवका विहृयतां धेनुस्यं मह्यं ॥"

(धुम्न. २। ४५)

See also Mr K. T. Telang's note at p. xii Bombay Sanskrit Series No. xi

XXVII The radical meaning of the word *सहस्र* is also equivalent to what is always in motion *सहस्रतीति सहस्र ।*

' *परिवर्तिनि*—revolving, rotating The allusion is to the ever-recurring birth and death in this world *पुनरपि जनन पुनरपि मरण पुनरपि जननी जठरे इदम्* are familiar verses to the same effect (They are ascribed to *Sanharīchārya* See *Kāvya Sangraha* 30) (K. T. Telang)

XXIV (a) *Rāhu* (राहु)—Name of a demon, son of *Viprachitti* and *Sinhikā*.

(b) For the story of *Rāhu*'s vengeance on the sun and the moon, refer to the following note of Mr F. S. Growse, from his Translation of the *Ramayana* of *Tulsīdāsa* vol. III—The demon *Rāhu* having disguised himself as one of the gods, succeeded in securing a draught of the nectar which the gods had churned out of the ocean. The sun and the moon, who had detected the impostor, gave information to *Vishnu*, who thereupon cut off the monster's head and two of his forearms. As he could not rob him of the immortality that the nectar had conferred, the severed head and tail were metamorphosed into heavenly bodies, under the names of *Rahu* and *Ketu*, or the ascending and descending node, of which the former still wreaks vengeance on the sun and the moon by now and then swallowing them.

XXV (a) *Sesha* (शेष)—Name of the celebrated serpent *King Bāsuki*. He is represented as support

ing the entire world on his thousand heads or hoods
Cf “ ब्रह्माण्डकुम्भकार भुजगाकार जनार्दन नीमि । स्फोटेयत्फणचक्रे घटा
झपावश्रिय बहति ” (गावधनस्यार्यासप्तशती १७)

(b) *Hamathapati* (कमठपति) The lord of tortoises
Vishnu is represented as to have assumed the form of
a tortoise in order to support the serpent King *Bāsuki*
together with the entire world upon his stalwart
back. Cf “ यो घत्तेश्वनाग तदनुवसुमती स्वर्गपातालयुक्ता युक्ता सवे
समुदैर्हिमगिरिवनक प्रस्थमुत्थैर्नगे द्वे । एतद्ब्रह्माण्ड मस्यामृत घासद्य भाति
वशे मुरारे पायाद् धूर्मदेह प्रकटितमहिमा माधव कामरूपी ॥ ”

XXXVI It is told that the mountains were
formerly furnished with wings by which they were
enabled to fly from one place to another Every
thing whether animate or inanimate being therefore
afraid of being crushed to pieces by their fall, Indra
was led to make a vow to deprive them all of this
valued privilege When he began to cut off their
wings by his *Bayra* many had to save their lives by
flying into the ocean *Maināka*, the son of the Himā
layas was one of those who retained their wings by
drowning themselves into the ocean who kindly gave
them the desired refuge This story is told in the
Sundarakand of the Rāmāyana

XXXVII (a) इनकात Sun-gem “ A kind of
crystal cool to the touch, and supposed to possess
fabulous properties, because like a glass lens it gave
out heat when exposed to the rays of the sun ”

(Monier Williams)

(b) Mark the word *pāda* (पाद) in the text which
means both foot and ray

XXXVIII (a) "The idea of the last line finds frequent expression in Sanskrit Literature, तेजसा सह जातानां वयं कुत्रोपयुज्यते or Kālidāsa's तेजसां हि न वयं समीक्षते, or Bhavabhūti's गुणा पूजास्थानं गुणितुं न च लिङ्गं न च वयं are other wellknown instances (H. T. Telang)

(b) *Teja*-(तेज) The word is susceptible of a wide range of interpretations. It is thus defined by Bharata the father of Sanskrit Drama

अधिभेषापमानादे प्रयुक्तस्य परेण यत् । प्राणत्यये ऽप्यसहनं तत्तेजः समुदाहृतम् ॥ See Nāṭyaśāstram XXII 39

XL Mr Charles Wilkins' interpretation of the verse runs as follows —

"Those faculties are not injured" This is a mere saying "That judgment is unimpaired" That also is but an expression, for the moment a man is deprived of the comfort of riches he is quite another. Is not this curious? See Fables and Proverbs from the Sanskrit Morley's Universal Library No 30 p 70

XLVI *Kalpalatā* (कल्पलता) a creeper of Indra's paradise. This heavenly plant is supposed to be able to grant all desires and hence it is also called as the wish yielding tree

XLIX *Meru* (मेरु) see Note to stanza LXXX (a) (Nīti)

L *Chātaka* (चातक) A Species of partridge. Name of a bird which is supposed to live only on rain drops

"The Chātaka is fabled never to drink except it be such drops as fall in the month of October, when the sun is in the same longitude as orcturus

(Swati), a time of the year when a shower is a very rare occurrence. The same precious drops if they fall into the sea are transmuted into pearls " (Mr. Growse)

Allusion is made to the latter tradition in stanza
LXVII (Niti)

LIII It is a general belief among the people of India that there exists a certain species of snakes which bear or carry invaluable gems upon their hoods

LVIII It must be understood that the stanza refers to the service of evil masters

LXIV See note to stanza XXVIII (Niti)

LXVII See Note to stanza L (Niti)

LVIV " The idea of the stanza is that all should make their choice of the alternatives stated. The two cannot be joined Cf also the quotation at *Saraswatikanthabharanī*, p, 69 (Baroda's Ed)"
(Telang)

LXIV (a) *Padma* (पद्म) A species of lotus that expands in the day and closes at night

(b) *Kaurata* (कैरात) is the lily that blossoms in the night and fades at sunrise

LXVI " This stanza gives a moral aspect to the physical phenomenon of boiling milk being prevented from overflowing by water being thrown upon it. "
(K T Telang)

LXVII *Keshava* (केशव)—One who sleeps in water It is a name of *Vishnu* (विष्णु).

(b) For the lying of refugee mountains into the womb of the ocean see our Note to stanza XXXVI. *supra*.

(c) *Badarāna'a* (बदवानल)—The submarine fire is represented in mythology as a being with a body of flame and the head of a mare which spring from the thighs of the patriarch *Uta* and fell into the ocean. *Badrāna'a* is a compound word meaning mare fire.

(d) *Simarataka* (सिमरतक)—a species of rains powerful enough to bring about the universal destruction by incessant downpour of heavy showers.

(e) " According to Hindu notions the fires that are to roll every thing together and destroy the world at the time of universal destruction, are concealed beneath the sea " See Prof. Tawney's *Three centuries of Bhartrihari* p. 31 Cal. Ed.

LXXIX. *Tribhuvana* (त्रिभुवन) The three spheres of the universe, comprising the earth, heaven, and hell.

LXXX. (a) *Hemagiri* (हेमगिरि) or *Sumeru* (सुमेरु) The sacred mountain Meru. This celebrated golden mountain is supposed to be situated in the centre of the world, and around which the sun is said to make his daily revolution.

(b) *Rajatagiri* (रजतगिरि) or *Kailāsa* (कैलास)—is the name of a mountain, which forms the northwestern peak of the *Himālayas* and the residence of *Shiva* and *Kutera*. This peak of the abode of ice is supposed to be made of silver. The name silver peak might possibly have been given to it on account of its silver like appearance owing to the fact of its remaining covered over with ice all the year round.

(c) *Malaya* (मलय)—“ Name of a mountain range in Southern India, abounding in sandal trees Poets usually represent the breeze from the malaya mountain as wafting the odour of sandal trees and other plants growing thereon, which peculiarly affects persons who are smit with love ” (Prof V S Apte). Dr Kielhorn says that Malaya is the name of a mountainous range on the Western coast of the Indian peninsula on which the best sandal wood trees grow

(d) *Aunkôla* (कङ्कोले) is a kind of plant “ कोलकम् । ककोलक कोशकलम् ” इत्यमर । The commentator says कोलक ककोलक कोशकलं त्रीणि ककोल ‘ गवला ’ इति स्यात्तस्य ।

(e) *Nimba* (निम्ब) is a kind of large tree very common in India Its name in ordinary Hindustân is Neema Its bark, twigs, and leaves are all very bitter of taste

(f) *Kutaya* (कुटज) It is a kind of forest plant of soury taste Its Latin name as given by the Bhîsâkara of the *Abhinavanighantu* is *pongamia glabrâ* See page 102 of *अभिनवनिघट्ट* by Pandit Dattarâma Chaube

LXXVI (a) The churning of the ocean is one of the common place of Hindu poetry With mount Mandara as a churning stick, the great serpent Bâsuki as a rope, and Naraṇ himself in tortoise form as the pivot on which to work, the gods and demons combined to churn the Milky ocean ” (Mr Growse)

(b) The fourteen jewels churned out of the ocean are thus enumerated in the popular stanza of the *Mangalashataka* which is attributed to Kâlidâsa कालिदास

कोस्तुम पाणिजातक मुत धन्वन्तरि श्वन्म। गाव कामदुधा सुरेश्वरगो
रम्मादि देवाङ्गना । अश्व सममुखो निष हरिषदु शङ्खोऽमृत चाम्बुधे, रत्नानीह
चतुर्दश प्रतिदिन कुर्यु सदा मङ्गलम् ॥ : c they are (1) the
goddess of wealth or beauty, (2) a gem worn by
Vishnu, (3) the tree of paradise, (4) wine, (5) the
physician of the gods, (6) the moon, (7) the cow
of plenty, (8) Indra's elephant, (9) the heavenly
nymphs, (10) the seven mouthed horse, (11) poison,
(12) the bow of Vishnu, (13) the sacred conch and
(14) nectar

LXXXIV Yuga (युग) An age of the world
The yugas are four in number viz, the Satyayuga
(the golden age), the Tretâyuga (the silver age),
the Dwâparayuga (the brazen age) and the Kali
yuga the iron age) The duration of each is said
to be respectively 1,728,000 , 1,296,000 , 864,000 ,
and 420,000 years of men It is also supposed that
the regularly descending length of the Yugas repre
sents a corresponding physical and moral deteriora
tion in the people who live during each age

LXXXV *Daiva* (देव) " पूर्वं जन्म कृत् कर्म त देव मिति
व्ययते "

LXXXVIII (a) *Vrihaspati* (बृहस्पति) He is
the regent of the planet Jupiter, and preceptor of
the gods " (Porf Tawney's *Bhartrihari*, p 35)

(b) *Airāvata* (ऐरावत) is the name of Indra's
elephant. It is one of the fourteen jewels See note
to stanza LXXXL (b) (*Niti*)

LXXXIX *Karma* (कर्म) Here mans fate or
the certain consequence of the acts done in a former
life

XC. "The fact of the tree being the *वृक्ष* (Palm) adds to the force of the lines as it gives little or no shade." (K. T. Telang).

XCI. (a) I think there is no necessity of pointing out that the *Karira* bush has no leaves all the year round that the owl is doomed not to see in day light and that the *Châtaka* is believed to drink no water except the drops of October showers.

(b) *Karira* (करिरी) is a thorny plant in the woods eaten by camels and goats. It remains leafless at all seasons of the year.

(c). *Châtaka* (चातक) See note to stanza L. (Nis)

XCV. (a) It needs not be told that *Brahmâ* is believed by the Hindus to be the Creator of the universe, *Vishnu* to have assumed the ten incarnations and *Mahâdeva* to be an ascetic. The ten incarnations of *Viṣṇu* are those of Fish, Tortoise, Boar, Man-lion, *Vâman* (Dwarf), *Paraśurâma*, *Râmachandra*, *Krishna*, *Buddha* and *Kalki*.

(b) The author in common with a large majority of Indian poets evidently believes that it is the Sun who revolves round the Earth; but, on the contrary, scientific men both before and after him have proved it beyond doubt that the Earth revolves round the Sun and not vice versa.

(c) "ब्रह्माण्डमण्डोरे" is a common expression Comp. *Viracharita*, p. 17, or *Sahityadarpana*, p. 97. The allusion is to the story of *Brahmâ* coming out of the primordial egg, the two halves of which then became Heaven and Earth. See *Manu*, I st. 11, 12, 13 and

and Matsya Purāṇa, II, 28, et seq Prof Tawney (Indian Antiquary, Vol IV, p, 264) refers to Aristophanes for the same idea (See his Bhartrihari, p 38) " (K T Telang)

ब्रह्माण्ड means the egg of Brahman : i.e. the whole universe

XCIX आविष्टे is rendered by Dr Peter on as "to the bitter end"

C. (a) Arka (अर्क) plants generally abound in wild growth on the Indian soil

(b) Kōdrāṇa (कोदण्ड) is the *paspalum frumentaceum* or *Scrobiculatum* which bears a small grain of inferior quality, eaten only by the poor

(c) "कर्मभूमि This world is often so called The idea is somewhat similar to that of Bishop Butler, who calls this a world for man's probation See Ramāyan (Bomb Ed) Ayōdhyākanda, CIX, 28 (p. 205), कर्मभूमि मिमां प्राप्य कर्तव्यं कर्म यच्छुभम् See also Muir, V, 325 (Ed 1870), कर्मभूमि रिय ब्रह्म नलभूमि रसौ मता which fixes the meaning precisely

The idea expressed in the several analogies in the first three lines is that of good things misapplied Thus विद्वद्भक्षी is a very worthless stuff to be cooked in a pot of the Vaidurya precious stone with sandal wood fuel, a golden ploughshare similarly is misapplied if used in digging up the ground for the अर्क root which is of little value, and so is a collection of कर्पूर trees if it is cut down to make a hedge around a field where कोदण्ड is grown, this being a very coarse and poor sort of grain This is exactly the idea of the

fourth line also. The opportunities given by birth in this world are lost when तपस is not practised. The बर्क is mentioned in the familiar proverb बर्क बे न्मथुविन्देते किमपि पर्वतं ब्रजेत् " (K. T. Telang).

CI. (a) *Meru* (मेरु)—See Note to stanza LXXX (a) (Niti).

(b) " A man may do the most difficult and dangerous things in order to do what is fated not to happen or to avoid what is fated to happen. But he will fail." (K. T. Telang).

CIX. *Meru* (मेरु)—See Note (a) to stanza LXXX. (Niti)

ŚRINGĀRAŚATAKA.

A. As to the second place being given to the Śringārasataka Kṛṣṇa Śāstri Mahābala says :—

श्रीमद्राजर्षि प्रवरा भट्टहरि. शृङ्गारस्य सेवनमपि नीतिपूर्वकमेव कर्तव्यं न तद्वि-
रुद्धं मिति सूचयन् प्रथमं नीतिं ज्ञानाय नीतिज्ञातकं कृत्वा ततः शृङ्गारस्य
परिणामे वैराग्यजनकत्वात्कचिद्वेपत्वेन कचिदुपादेयत्वेनादौ तं वर्णयित्वा पश्चा
द्वैराग्यं वर्णयिष्यामीति मनसि निधाय शृङ्गाराज्ञातकं प्रारिप्सु रित्यादि—

B Śringāra (शृङ्गार)—“ पुंनार्योऽन्योन्यरक्तयो रति प्रकृतिः
शृङ्गारः । ” See दृढकृतवाक्यालङ्कारः XII-5. It is thus defined
in the Rasaratnahāra of Sivarāma :

“ स्त्री पुंसयो र्मियो राग वृद्धिः शृङ्गार उच्यते ”. See श्रीत्रिपाठि
शिवराम मणीत रसरत्नहार ६ ।

According to another authority Śringāra is
defined as follows :—

रम्यदेशकलाकालवेषभोगादिसेवनैः । प्रमोदात्मारति. सैव युनोरन्योन्य
रक्तयो ॥ प्रद्वयमाणा शृङ्गारो मधुराङ्गविचेष्टितैः । अयोगे निमयोगश्च समोगश्चेति
स त्रिधा ॥

See Sāhityasārasaṅgraha, by Moreshwara Rām-
chandra Kāle, B. A., p. 55.

Śringāra is derived thus : शृङ्ग हि मन्मयोद्भेदस्तदागमन
हेतुकः । पुद्गलमदामूमिः शृङ्गार इति गीयते ।

To sum up all these, we have to say that Śrin-
gāra or the Erotic deals with the rise, growth and
development of mutual love and attachment between
man and woman.

I. (a) Brahmā, Vishnu and Śiva form the Hindu
Trinity. Brahmā is generally known as the Crea-
tor, Vishnu, the Protector, and Śiva the Destroyer of
the world.

(*b*) *Kusumâyudha* (कुसुमायुध)—Name of the god of love, so called on account of the fact of his weapon being made of flowers.

II. *Bhâva* (भाव)—Generally speaking Bhâvas are the different kinds of feelings and emotions that rise into the minds of women at the time of seeing youthful persons of the opposite sex. In dramatic science or in poetic compositions generally, Bhâvas are either (स्थायिन्) primary or (व्यभिचारिन्) subordinate.

According to Bharata वागद्गसत्त्वोपेतान्काव्यार्थान्भावयन्तीति भावाः । तत्राष्टौ भावाः स्थायिनः । त्रयस्त्रिंशद्व्यभिचारिणः । अष्टौ सात्विकाः । एवमेते काव्यरसाभिव्यक्तिहेतव एकोनपञ्चाशद्भावाः प्रत्यवगन्तव्याः । एभ्यश्च सामान्यगुणयोगेन रसा निष्पद्यन्ते । See भरतमुनि प्रणीतनाट्यशास्त्रम् । ७ अध्यायः ।

Mr. Moreshwara Râmeshandra Kâle says:—
Bhâva is the complete pervasion of the heart by any feeling whether of pleasure or of pain arising from the objects under sight. It is derived from भातन or वासन scent *i. e.* that which gives its own smell to other things &c. See Moreshwara R. Kâle's Sâhityasâra Sangraha. p. 44.

III. *Lilâ* (लीला)—Sportive manner. Lilâ is one of the three physical embellishments of a young lady. The other two are *Bhâva* (भाव) and *Hâra* (हार).

IV. *Disa* (दिशः)—The ten directions of the world. See our Note to stanza I (*b*). (*Niti.*).

VI. *Vilâsa* (विलास)—Conversation with a smiling face. Also refer to Note on stanza C. *infra*.

X. (*a*) *Abalâ* (अबला) means powerless. It is a

special designation of women. Compare the use of the epithet 'weaker sex' in English

(b) *Indra* (इन्द्र) was smitten with love at the sight of *Ahalya* (अहल्या) the wife of *Gautama* (गौतम). The story is told both in the *Bhāgawata* and the *Rāmāyana*.

XI मकरध्वज is the god with the emblem of *makara* (मकर), a kind of sea animal generally a fish. It is an epithet of Cupid

XII The real beauty of the sloka lies in the nice pun upon the words स्वयम्भुवः, सुते, विजानी, and मुकानी. Also see our foot note to this stanza

Beides the words explained at the foot note to this verse, the word पारगते is also susceptible of two interpretations (1) have gone to the extreme end of, and (2) have mastered completely

XIII (a) *Mujhā* (मुखा) is a special epithet applied to young ladies blooming into youth. It is thus defined by a well known writer on *Sringāra*—
मुखा नवयव कामा रती वामा मृदु रुचि ।

(b) The exquisite beauty of the stanza lies in the ingenious play on the word रुचि which equally stands for (1) bow strings and (2) mental, moral and personal qualification

XIV The learned editors of the *Subhashitā valī* (Bombay Sanskrit Series No. LXXI) remark on this couplet that the old reading वाराही सुन्तु introduces the sun, which has no business here. However I would like to adhere to the reading वाराही सुन्तु,

because the thought would thereby be considerably stronger and more beautiful and poetical, inasmuch as one away from his lady love is naturally inclined to take the world to be full of darkness both in day and night. Night is really dark in comparison with day, and there is neither poetry nor beauty in alluding to its gloom. The sense would be much weakened by confining the idea of darkness to night with which it is always associated. The line “ तद्वि-
श्वरजान्धकारिणीमिदं दग्धं दिनं कल्पित ” in Kālidāsa's Vikramaurvaśī supports our view by keeping the word दिनं in the stanza.

XV. Here too we find a very ingenious pun upon the words (उद्धृतः, तरले, चले, राग-, and मध्यस्था which may either be taken in their literal or secondary senses.

XVI. In this stanza the author has availed himself of the double meanings of the words गुरु, चन्द्र, भास्वर and शनैश्चर, which respectively mean both Jupiter and weighty, moon and bright, sun and luminous, and Saturn and slowmoving. Without fully understanding the double meanings of these words, the poet's exquisite comparison of woman with the well-known planetary group will be quite obscure and nonsense.

XVIII. (α) Arya (आर्य)—Generally speaking it means an Aryan. But in its special sense it is confined to an inhabitant of Aryāvarta or India proper, in contradistinction to the aboriginies. In Sanskrit compositions आर्य is usually applied to a man

of learning and respectable family. Here it stands for a learned man. Pandit Vaidyanātha in his *Udāharana Chandrikā* (उदाहरण चन्द्रिका) when commenting on this stanza explains आर्या by विद्वान् i.e. learned men.

(b) Vaidyanātha in his *Udāharanachandrikā* (उदाहरणचन्द्रिका) after explaining the stanza adds अत्र वाच्यः सहाय । व्यङ्ग्यस्तु शान्तं शृणोम्यन्तरं गतं निश्चय इति स्वरूपवैलक्षण्यम् ।

XIX *Tatwagyāna* (तत्त्वज्ञान)—Knowledge of the Essence of things

XX (a) Here again we meet the same ingenious play upon the words चन्द्रकांत महानील and पद्मराग which respectively mean both moonstone or moonlike sapphire or dark blue and ruby or rose.

(b) It may be noted with pleasure that Varāhamihira goes even a step further when he asserts that it is the women who adorn gems and not the gems that adorn women, because women can enslave the hearts of men without the help of gems, but gems can never be said to possess a like power without the company of women's handsome persons. The original text runs as follows —

रत्नानि विभूषयन्ति योशं मूल्यं ते वनिता न रत्नकांत्या ।

येतो वनिता हृत्पत्यन्ना नौरत्नानि विनाङ्गनाङ्गं सङ्गात् ॥

Vide वातहीनसंहिता । LXXIII 2

XXI (a) *Īamanayana* (वामनयना)—Women are generally so called on account of their natural habit of looking at men with side glances.

(b) Dr J. Taylor in his translation of the *Prabodhachandrodāya* (प्रबोधचन्द्रोदय) renders the verse as follows —

When a woman by deceitful glances penetrates the tender heart of a man, what power does she not possess ! She fascinates him, she sports with him, teases him, frowns on him, fills him with eager desires and mocks him.

XXII. In this stanza the poet speaks of a delicate lady separated from her lover. Every word is so dexterously put as to successfully impress the extraordinary tenderness of her delicate frame. Not to speak of the sun, she is even unable to bear the rays of the moon. She walks very slowly, her paces are guided by her feminine strength, she stops and takes rest in the shade of trees, and in order to protect her uncommonly delicate face from the effects of the moon's rays she draws up her veil against them.

XXIV. *Sivarga* (सर्वर्ग) is heaven or Indra's paradise.

XXVIII. (a) Govinda in his *Kāvya-pradīpa* and Vaidyanāth in his *Udāharanachandrikā* say that छंद is अधिक i. e. more than justified by the छन्द of the stanza.

(b) Under the particulars in which the stanza is cited by Śārngadhara in his *Śārngadharapaddhati* one would be led to agree with him in taking the verse to be the joint production of शौटानन्दारिका and मोजराजः—I shall therefore prefer to read इदमिदं for मदमिदं in the 3rd charana.

XXXII. *Māna* (मान) is anger excited by jealousy (especially in women).

XXXIII. (a) Henceforward the poet begins to describe the six well-known seasons of the year :

ric, (1) *Vasanta* or Spring, (2) *Grishma* or Summer, (3) *Varshā* or Rains, (4) *Sharat* or Autumn, (5) *Hima* or Winter, (6) *Shishira* or Early Spring respectively giving 5, 3, 6, 1, 1, and 2 stanzas to each of them.

(6) मयै=चैत्रे । “ स्याच्चैत्रे चैत्रको मयुः ” इत्यमरः । As it (मयु) is one of the two months of Spring, it here stands for the whole of that lovely season.

XXXV. (a) चैत्र is the first month of the Vikrami Samvat.

(b) It may be confidently noted here that the description we find in the stanzas numbered 35, 38, 39, 40 and 48 very strongly corroborates the belief that their author must either be a king or one well-conversant with kingly surroundings.

XXXVI. (a) *Pātala* (पाटल) “ is the *Bignonia* or *Stereospermum Sneneolēm*, a large tree common in South India, with dark dull crimson, exquisitely fragrant flowers.” (Mr. Growse).

(b) श्रृंगखण्डौल is another name of Malayāchala. According to Prof. Apte it is one of the seven principal chains of mountains in India. It is most probably to be identified with the southern portion of the Ghāts running from the south of Mysore, and forming the eastern boundary of Travancore. See also our note to stanza LXXX (c) in the Nīṭisāṭaka.

XLI. (a) The poet here compares the rainy season to a youthful woman. All the attributes are so chosen as to qualify both the rainy season and young lady.

(*b*) *Jāti* (जाति or जाती)—A species of flower-plant known as the Jasmine.

XLII. (*a*) *Kutaja* (कुटज)—See Note to stanza LXXX (*f*) in the Nītisataka.

(*b*) *Kadamba* (कदम्ब)—A kind of large tree with beautiful fragrant flowers. It blossoms in the rains. Hence it is spoken of by poets as budding at the roaring of thunder clouds.

XLIV. *Ketaki* (केतकी)—Name of a plant usually growing near water. The scent of its flowers usually called *Sirā* is very strong and lasting. It usually puts forth its blossoms in the beginning of the rainy season.

XLV. *Nabhas* (नभस् or आवण) is the fifth month of the Vikrami Samvat. आवण together with भाद्रपद the month next following it, forms the rainy season.

XLIX *Vita* (विट)—Generally speaking a paramour or voluptuary or sensualist. In dramatic literature Vita is the companion of a prince or dissolute young man, or of a courtizan. He is described as being skilled in the arts of singing, music and poetry, and as a parasite on familiar terms with his associate to whom he nearly serves the purpose of *Vidūṣaka* (विदूषक).

L. *Śīṭkā* is the making of an inarticulate sound by drawing in the air between the closed lips.

LI. *अन्तस्तत्* is the allpervading essence of things *i. e.* *Brahma*.

LII. *Vedānta* (वेदान्त) literally means the end of the Vedas. Vedānt refers to that system of philo-

sophy which deals with the ultimate end of the Vedas, teaches the pantheistic creed of the Hindus, and preaches the profound doctrine that *Brahma* is the only Truth and that the world is a mere delusion.

LIV. *Lôkas* (लोक) — The *lôkas* (worlds or spheres) are fourteen in number, seven above, and seven below. See Note to stanza XXII (c) in the *Vairâgya-sataka*.

LVII. The *Apsarâs* or the heavenly nymphs are one of the fourteen jewels that were churned out of the ocean. Also refer to our Note to stanza LXXXI (b) in the *Nitisataka*. The radical meaning of the word अप्सरा is a dweller of water, hence a Naiad. The names of the principal *Apsarâs* are सर्वज्ञी, मेनका, रम्भा, दिलोत्तना &c. &c.

LIX. Dr. Peterson in his note on stanza 2246 of the *Subhâshutârâli* says that this verse is quoted in the *Hitopadesa* (हितोपदेशः) but the verse is nowhere to be found in that work. Strange it is that it cannot be traced out even in his own edition of the *Hitopadesa*.

LX. *Brahmâ* is the Creator. See also Note on stanza. I (a) supra.

LXI. *Pancheshu* (पञ्चेतु) — Name of the god of love, so called on account of his being represented as the holder of five arrows.

Cf. — “ अर्चिदं मशोकं च मूर्तं च नयनलिका । नीलोत्पलं च पञ्चेते पञ्चबाणः प्रकीर्तितः ॥ ” or “ समोहोन्मादनी च शोकास्तपन स्तया । स्तमनश्चेति कामस्य पञ्चबाणाः प्रकीर्तितः ॥ ”

In other words the five arrows of Cupid are thus enumerated by poets either to be the flowers of the

lotus, asôka, mango, Jasmine and blue lotus ; or the acts of ravishing, maddening, drying up (or emaciating), heating (or paining) and stupifying

LXIV At page 74 of the Bombay Sanskrit Series No 1, Dr G Bühler, C I E, has the following note on this stanza नदीकृता मुण्डिता, these two words describe the Jain and Bauddha ascetics—रक्तपटी कृता '(have been dressed in red rags)' Red clothes are also the marks of Smârta ascetics कापालिका 'skull-wearers' This is the name of certain disreputable worshippers of Devi, see H H Wilson's Works, Vol 1, pp 21 and 264 The verse satirically represents asceticism as a consequence of the anger of Cupid

LXV (a) *Isicamitra* (विश्वामित्र)—Name of an illustrious sage, who though born a Kshatriya attained ब्रह्मत्व by virtue of his hard penances He was smitten with love at the sight of *Menakâ* (मेनका) who was sent by Indra to spoil his rigid devotion Menakâ bore him a daughter afterwards known as *Sakuntalâ* the story of whose love and marriage with *Dushyanta* forms the subject of Kâlidâsa's immortal drama entitled "Sakuntalâ".

(b) *Parâsara* (पराशर)—Name of a celebrated sage, the father of Vyâsa, the well-known compiler of the Vedâs *Parasara* is said to have fallen in love with a fisherwoman named *Satyavati* who bore him the celebrated Vyâsa before her marriage to Santanu *Parâsara* is the author of a smṛiti called after him *Parâsara-smṛiti*

(c) *Vindhya* (विन्ध्य)—Name of the great mountainous range known as the Vindhya mountains separating the Dekkan from India proper.

LXVII (a) *Siddha* (सिद्ध) A semi-divine being supposed to be of great purity and holiness, and said to be particularly characterized by eight supernatural faculties called *Siddhis*.

"The miraculous powers that can be acquired by perfect saints or *Siddhas*, are reckoned as eight in number, and are called, *Anmî Mahima*, *Garamâ*, *Lajhimî*, *Prâpti*, *Prâkûmya*, *Ishitva*, and *Wûshitva*. The words denote the faculty—1st of becoming infinitely small, 2nd of becoming infinitely great, 3rd of becoming infinitely heavy, 4th of becoming infinitely light, 5th of obtaining whatever one wishes, 6th of doing whatever one wishes, 7th of absolute supremacy, and 8th of absolute subjugation."

(Mr. Grower)

(b) नन्दी is the bull of Hari or Siva. Its most popular name is *Nandi* (नन्दी), and it is the vehicle of Siva.

LXX नरक is hell or the region of Pluto. My theology believes in numerous hell- and hence the phrase नरकश्च etc in the text. Each peculiar hell has its peculiar punishment, horror, and pains especially designed for the particular class of sinners that are doomed to enter it. Different authorities give different numbers of hell- But their number is popularly confined to twenty one.

LXXI (a) *Sringûra* (शृङ्गूर)-See our Note B *supra*.

(b) *Chakôra* (चक्रेर)-The *chakôra* or partridge is supposed to be very fond of looking at the resplendent moon. It is therefore generally spoken of

as drinking the mellifluous nectar of the lunar rays

LXXII "Inflamed by passion, even wise men beholding woman, who is the daughter of impurity, address her in tender language 'O Charmer, thy large eyes are like the water lily, thy lips are full and round, thy protuberant breasts touch each other, thy beautiful mouth resembles the lotus and elegant are thine eyebrows' Viewing her in this manner, their passions are inflamed, they are transported with desire and follow the dictates of lust" See Dr J Taylor's Prabôdhachandrôdaya, p 50

LXXVI (a) स्वर्गद्वार is gate of heaven or the Indra's paradise.

(b) नरकपुर region of hell Also refer to our Note on stanza LXX supra

LXXVIII Here again we have a very ingenious play upon the word रंग which equally means red colour and affection

LXXX In this stanza the poet has given us a very graphic description of the fickleness of woman's love

LXXVI On हृदय मुष्टिभि रिव ताड्यते Dr Keilhorn remarks as follows -

'The heart is beaten with fists' (as it were to punish it for its malignancy and venomousness

LXXXII मन्त्रि In India there is to be found a certain class of persons reputed to possess the Garudî Vidyâ by which they can cure snake bites merely by the repetition of some charms or Mantras They are generally known as snake charmers or Gârudis

It must be known that Garuda (the eagle) is the deadly enemy of all sorts of snakes.

LXXXIII. (a) Here we have got a very beautiful and striking metaphor in which the god of love is represented as a skilful fisherman, woman as his net, world as sea, female lips as tempting bait, men as fish and love as fire.

(b) *Makaraketana* (मकरकेतन) - See Note to stanza XI. supra. It is also necessary to say that *Ketu* and *Dhruja* are equivalent in sense.

LXXXV. The words स्यादीर्घ्य &c. which are adjectives qualifying अहिना (अहि snake) are also to be taken as attributes of चक्षुषा (चक्षु=eye). An attempt is made in the translation of the stanza to clear the simile by using appropriate separate epithets for serpent on the one hand and eye on the other.

LXXXVIII. In Sanskrit a prostitute is very appropriately called a पण्यस्त्री or marketwoman, because she sells her person to her customers.

XC. (a) चेत - According to Bharata, *Cheta* is thus defined.

कलामिषो बहुकथो विरूपो गन्धसेयकः । मान्यामान्याविशेषज्ञश्चेदो ह्येव विषः स्मृतः । See Bharata's Nāṭya-Sāstra XXIV. 107.

(b) *Vita* (विट) - "वेश्योपचारं कुशलो मधुगो दक्षिणः कविः रुद्रापो हस्तो बाष्पी चतुरक्ष विटो भवेत् ।" (भरत नाट्यशास्त्रम् । २४।१०४)

Also refer to our note on stanza XLIX. supra.

XCII. (a) *Priyangu* (प्रियङ्गु) Name of a creeper which is said to put forth blossoms at the touch of women's feet.

(b) *Kunda* (कुन्दा) is a kind of Jasmine (white and delicate).

(c) मन्दार is the coral tree. It is one of the five trees in Indra's paradise. The word *Mandâra* is also used for *Arla* and *Dhattûra* plants.

(d) *Yamasadana* (यमसदन) - The palace of Yama, the god of death is spoken of as extending over many leagues in the *Garudapurâna*.

XCIV The same note as that appended to stanza XXXV. (b) may appropriately be repeated here with increased confidence.

XCV. Here is a very ingenious play upon all the adjectives of अविज्ञेय (play of the eyebrows); for, they can also be applied to the word दल (a perverse person). But unfortunately the beauty of the original cannot be preserved in the translation.

XCVII (a) Wife is generally considered by men as the other half of her husband. Compare the often quoted lines of Milton in the 4th book of his *Paradise Lost* where Adam thus addresses Eve:

"Whom fly'st thou? whom thou fly'st, of him
thou art,

His flesh, his bone; to give thee being I lent
Out of my side to thee, nearest my heart,
Substantial life, to have thee by my side
Henceforth an individual solace dear,
Part of my soul, I seek thee and thee clum,
My other half"

(b) "प्रियतमा &c alludes to the idea that *Siva* and *Pârvatî* form a single body, one half of which is male and the other half female अस्मात्परं = to whom there is no superior. The two lines mean that *Siva* though he is so far under the dominion of Love as to

have his wife as one-half of himself, is also the first to withstand love. Cf. *Kirita* XVIII 31 " (K T Telang)

(c) *Parvati* literally means the daughter of a mountain. It is one of the several names of Durgā.

Cf. 'उमा कात्यायनी गौरी काली हेमवतीश्वरी । शिवा भवानो वदानी शर्वाणी सर्व मङ्गला ॥ अर्पणी पार्वती दुर्गा मृदानी चण्डिका शिविका॥' इत्यमर

XCVIII. (a) *Vairāgya* (वैराग्य) is a scepticism or detachment from the world. See also our Note B in the *Vairāgyasataka*.

(b) *Niti* (नीति) is motives of policy and prudence including morality. See also our Notes B and C in the *Nitisataka*.

(c) *Sringāra* (शृङ्गार) is the first and most important of the nine Rasas and deals with man and woman and their mutual love, as members of the opposite sexes.

(d) The point of the stanza evidently is that people generally differ very widely in their delights and pursuits.

Here we may also refer to the often quoted passage from the *Mahābhārata* which runs as follows —

वेदा विभिन्ना स्मृतयो विभिन्ना ऽग्नि मुनि र्यस्य मतं न भिन्नम् ।

धर्मस्य तत्र निहितं गुहायां महाज । येन गतं स पथा ॥

C. (a) *Vilāsa* (विलास) is thus defined by Bharata स्मितपूर्वमयाजापो विलास इति कीर्तितः । See Bharata's *Nāṭya śāstra* XXII 33

(b) The real meaning of the stanza seems to be that the amorous sports and lovely conversations of youthful ladies are always powerful to charm men

NOTES ON VAIRĀGYA SĀTAKA.



A. As to giving the third or last place to Vairāgyasātaka Kṛṣṇa Sāstri Mahābala says अथ श्रीन्द्राज-
पिन्वरो मर्तुहो द्वितीय परिणामे वैराग्यजनकं, श्रद्धादातक निधायेदानीं वैरा-
ग्यदातकं विकीर्तुं वैराग्यकृतस्य दाता शिवादेश्वरान्यो नास्तीति तं दर्शयति ।

B. *Vairāgya* (वैराग्य) literally means absence of affection for the world. See also Note to stanza XCVIII (a) in the Śringārasātaka.

I. *Yogi* (योगी) one well-versed in the practice of Yoga (योग) or union. Mrs. Annie Besant renders the word योग as harmony with the Divine Will.

II. There are three classes of men, those who have knowledge and they do not care for other people's learning through envy; those who have no knowledge and they cannot appreciate; and those who have high position in the world and they do not care for learning, being proud of their greatness. So that there is altogether but a bad lookout for learning and learned men." (K. T. Telang)

III. The Vedānta philosophy teaches us that the acquisition of स्वर्ग itself is of very small importance when compared to मोक्ष or final ab-solution or eman-cipation of the soul.

VIII. "The sense is that if a man of strong mind did not see his wife in the state described, he should not go about to beg. It is the family that constrains him to it." (K. T. Telang.)

It will be seen that the translation of the stanza as rendered by me is somewhat different from the above. Prof. Tawney's version is also similar to

that of Mr. K. T. Telang. Here I have preferred to follow the Sanskrit Commentary of Kṛiṣṇa Sāstri Mahābala which gives the purport as विचारयान्ननः पूर्वाद्धो-
क्त विज्ञेयं विशिष्टं भार्या दृष्ट्वापि दुष्टजठरमरणार्थं कस्याप्यमे न याचत इति
मन्त्रः । The thought thus expressed is far nobler than
that explained by Prof. Tawney or Mr. Telang. I
am, however, glad to observe that Mahārāja Sewāl
Pratāpa Singhji's version of this Ślōka is quite to
the point. It runs as follows :—

कथ्यो पुरानो चीर ताहि सँवत अह कारत ।
छोटे मोटे बाल भूख ही भूख पुकारत ।
घर मांही नहीं अन्न नारे हू निर्दय दातें ।
भई मझ जडरूप क्यूँ भूख कदति न बातें ।
यह दशा देखि अर बरत चित जीम यमर ठहकत भूख ।
अपने मुजरे-चदाहित ' रेहि ' कहें को सतपुण ॥

Mr. Durgā Prasāda's translation of this stanza
being neither correct nor good deserves no particular
mention in this place. The anonymous copy of the
Proverbial Philosophy of Bhātrihari here follows,
as usual with it, the Notes of Mr. K. T. Telang.

X. (a) It is a general belief among the people
that snakes can live without feeding upon anything
but air. The fact is often alluded to by Sanskrit
poets. Cf. सर्पाः पिबन्ति पवनं न च दुर्बलास्ते &c.

(b) "The meaning is that there is no scope
for the exercise of one's merits, all the energies being
absorbed in the struggle for existence."

K. T. Telang.

XV. The word अम्बरखण्ड is here used in a double
sense of (1) a piece of cloth and (2) cloud.

XVII. Commentators differ in their interpre-
tation of this stanza.

Maharaja Pratāpa Singhji's Chhappayas. Pandit Rishabhadatta's Hindi translation is usually below the average and hence I have no scruples to omit it here.

The sage commentary of Kṛiṣṇa Śāstrī Mahābala which seems to give the correct sense of the text by his comments upon the stanza is as follows :—

विवेकस्य व्याकोशो विकसनं यस्मिन् तस्मिन् इमे विद्यन्ति कुर्वन्ति सति,
 हुद्रे बद्धते दृष्ट्यायाः परिष्वद् आश्लेषे शाम्यति सति, सा परिणतिः सुखविशेष-
 षः परिणामः प्रसरति तदा मतिशयेन विस्तारं प्राप्नोति । साका । यस्यां परि-
 ष्वौ विषये जस्य जीर्णे मैश्वर्ये, महान् अत्रादि महान् तन्निमित्तो गहनो गम्भीरो
 य आश्लेषो निन्दा च ताभ्यां कृपण एव विधौ मरतां देवा नामविपत्तिरिन्द्रो ऽपि
 यस्यां परिणतौ दृष्ट्यायां दृष्ट्यामाजन भवतीति । यस्यां परिणतौ विषये साक्षादि-
 न्द्रो ऽपि स्पृहां करोतीत्यर्थः ।

XVIII. Commenting on the meaning of the word Prof. Tawney remarks—"More literally retinue, attendants. This expression falls in with the legend that Bhartṛihari was a king and quitted his throne in a fit of disgust."

XXII. (a) For the unparalleled munificence and magnanimity of Paraśurama,

Cf. कुलाचलायस्य महौ द्विजेभ्यः प्रदत्तः सीमन्तवत् मायुः ।

बभूवुः दत्तमंजलं समुद्राः स रणैकेयः श्रियमावनेतु ॥

(b) Bah (बलि)—Name of a demon king, grandson of Prahlāda and the most powerful sovereign of his day. He wrested everything from the gods and reigned absolutely supreme over the whole world. To secure the gods from this catastrophe Vishnu, in the form of a dwarf, came to him and begged of him three steps of ground. This simple request being granted Vishnu assumed an enormous size, covered all of Bah's possessions in two of his steps and putting the

third on Bali himself sent him to the Patāla where he is believed to reign still. The story is told in the Bhāgavata.

(c) Of the fourteen spheres, seven are above the Earth and seven below it. They are enumerated as follows:—

(1) भूर्लोक, भुवर्लोक, स्वर्लोक, महर्लोक, जनलोक, तपलोक and सत्यलोक; (2) अतल, वितल, मुतल, रसातल, महातल, तलातल and पाताल ।

XXIV. The first two lines of the stanza if translated literally would stand thus: 'What honour is it to kings to have obtained the earth which has not even for an instant remained unenjoyed by multitudes of kings after acquiring it by means of hundreds of battles'.

K. T. Telang.

XXVI. "The following lines of Juvenal may be compared:—

'What's Rome to me, what business have I there
I who can neither lie nor falsely swear,
Nor praise my patron's undeserving rhymes.'
(Ancient Classics for English Readers, p. 73)

Prof. Tawney (Indian Antiquary, Vol V. p. 3) quotes Burke, Vol. II., p. 106 (Bohn's Ed.). The implication is that those persons only who can descend to such occupations find entertainment in the royal household.

K. T. Telang.

XXXI. जह्नुकन्या or जाह्नवी is an epithet of the Ganges. See Rāmāyana Ch. XLIII Book I.

XXXII. Chintāmani (चिन्तामणि) is a fabulous gem supposed to yield to its possessor all desires. It is generally known as the philosopher's stone.

XXXV. सः सिन्धु (literally heavenly river) is another name of the Ganges.

XXXVIII. (a) "The two words काठ and काली seem to me here to signify the male and female personifications of the Destructive Principle. Now काठ is given by the *Medimkâra* as a name of Mahākāla or Mahādeva. काली is well known to be a name of Pārvatī. Mahādeva is the Deity of Destruction and is also represented in the Purāṇas as playing with Pārvatī."

K. T. Telang.

Śiva and Pārvatī are represented as playing chess with dice in the seven *Ślōkas* (Nos 123-129) quoted from *Mayūra* in the *Subhāṣitāvalī*. See also the learned editors' note at p. 8. *Bombay Sanskrit Series* No. XXXI. The word काठ in Sanskrit is derived from the root कल् to count and hence it means one who counts. In its secondary sense काठ is used both for Time and Śiva. Time is undoubtedly the Counter and hence destroyer of all things and Śiva is the deity of destruction. So there is nothing strange in its being a name both of Time and Śiva. काली is the feminine of काठ and consequently represents both Death and Pārvatī.

(b) For similarity of thought, compare the various passages quoted by Prof. Tawney in his *Two Centuries of Bhartrihari*, p. 69.

XL. (a) केदामित्र after quoting the stanza at page 75 of his *अनङ्गाक्षर* thus remarks : सैन सौमनुहः । अत्र कश्चित्वा हाते हेयो ननु हार वरहि रण्युपादेय इति बोध्यम् ॥

(b) Govinda in his *कान्यमदीप* cites it as an example of शान्तिरस. According to him and the author of *रघुविराजिका*—"वा शब्दाभ्यां द्वयोर्द्वयोस्तुल्यता बोधते"

XLI. "Yôga is one of the systems of Hindu philosophy. Its chief aim is to teach the means by which the human soul may obtain complete union with the Supreme Being. It is defined by Patanjali, the founder of the school, as "the prevention of the modifications of thought by the practice of self-mortification and by keeping the mind continually unaffected by all external influence." * The final beatitude which is held out as the reward of such devotion, consists in the cessation of all idea of self and of any distinction between matter and spirit." Mr. Growse.

See also our Note on stanza I supra.

(b) Padmāsana (पद्मासन) is thus defined in the Hathayôga-pradipikā (हठयोगप्रदीपिका) of Swātmārāma Yogindra (स्वात्मारामयोगीन्द्र).—

वामोरुपरि दक्षिण च चरण संस्थाप्य वाम तदा दक्षोरुपरि पश्चिमेन विधिना धृत्वा कराभ्यां दम् । अंगुली हृदये निधाय चिबुक नासाग्र माटोक्त्रे देतदपाधिविनाशकारि यमिना पद्मासनं प्रोच्यते ॥

Mr. Srinivās Iyāṅgār, B. A. translates the above as follows :—

'Place the right heel at the root of the left thigh and the left heel at the root of the right, cross the hands behind the back and take hold of the toes, the right toe with the right hand and the left toe with the left. Place the chin firmly on the breast and look fixedly at the tip of the nose. This is called Padmāsana and destroys all diseases'.

(c) योगनिद्रा At page 79 of the Bombay Sanskrit series No. III., Dr. G. Bühler C. I. E., observe

"चेन्द्रा means originally 'the sleep induced by the practice of Yoga,' during which the soul is separated from the body and thereby becomes enabled to see the nature of all things. 'Here it stands for deep meditation' "

XIIIV Dr J Taylor in his translation of the *Prabodhachandrodāya* incredulously remarks in a footnote that when elephants want the female, or are inflamed from any cause, it is *supposed* that a certain liquid is secreted from two protuberances situated on the sides of the heads

But why *Supposed* ° Every one is fully aware of the fact of which the reader needs not be told or assured that in the rutting season the flow of a strong-scented liquid is generally seen on both sides of the frontal protuberances of bull elephants. The usual place from which the rut begins to come out is just behind the ear, but it is not uncommon to see its appearance in some other parts of the elephants' body. Sanskrit authors are very fond of alluding to elephants in rut, and Bhartrihari himself has proved no exception to the rule as he has mentioned them several times in these Centuries

XLIII How beautiful is the metaphor which speaks of Desire as River, &c &c !

XLV *Vata* (वट) is a kind of tree with large broad leaves. It is one of the long living, high-growing, and big-dimensioned trees to be found in pretty abundance both in the towns and forests of India. It being considered a favourite abode of Siva is eagerly sought after by Yogis.

XLVI. " The idea is this : The suppliant of the rich thinks the days too long, as he has to suffer the trouble of constant entreaties, often unsuccessful ; the person engaged in the pursuit of worldly objects thinks time too short, as he has never enough of it to compass all his numerous ends. On the other hand, the philosopher, in the intervals of meditation laughs at both for delusions. During meditations he is, of-course, unconscious of all these proceedings. " K. T. Telang.

XLIX. I would prefer with Mr. Telang, the reading दुकूले. to चल्हम्माः as marking better the contrast with वल्हलेः ।

LL. The ten directions are the North, North-east, East, Southeast, South, Southwest, West, Northwest, Zenith (above), and Nâdir (below).

LIII. Samâdhi (समाधि) is thus defined in the 4th Chapter of the हठयोगप्रदीपिका—' सलिले सैन्धव यद् त्स्मिन् भजति योगतः । दयात्मनसोरेक्य समाधिरभिधीयते ' which is translated by Śrinivâsa Iyângâr, as follows : " As a grain of salt thrown into the water unites and becomes one with it, a like union between the Mind and the Atmâ is Samâdhi. " See also our Note to stanza LX (b)

LV. (a) It needs not to be told that there are four principal castes or Varnas among the Hindus, which are named ब्राह्मण, क्षत्रिय, वैश्य and शूद्र. The first three are otherwise known as the *Dvijas* (द्विजाः) or twiceborn, on account of their two births of (I) actual generation and (II) investiture with the Sacred thread. But according to some, the epithet *Dvija*

(सिख) is limited only to the Brahmans. Compare

“जन्मना ब्रह्मणो देवः संसक्तो विज वध्यते”

(b) *Chândāla* (चान्दाल) - A general name for the lowest and most despised of the mixed castes originating from a Sūdra father and a Brahman mother. In the text the word is used for a man of this degraded caste.

LIX. “The implication is that nothing except devotion to Śiva is to be depended upon, as, for instance, the things enumerated.” Telang.

LX. (a) The Dekkan poets are held to be great masters of melody of their sweet mellifluous verses. See *Kāvya-darsa*: श्रेयः प्रसादः समता मधुर्यं सुकुमा-
राः । वर्षावर्षिकं ददातु मोजः कान्तिस्तनाथयः । &c &c.

(b) *Samādhi* (समाधि) according to Nṛsiṃha-sarasvatī, is व्युत्पन्ननिरोधसंस्कारोपरिनिमग्नादुर्भावे सति चित्तस्यैकग्रन्थारोपणः समाधिः । See *Vedāntasāra* subōdhini, p.55. Mr. K. T. Telang thus explains it according to the *Vedāntasāra*: ‘an exclusive concentration upon the One Entity without distinct and separate consciousness of the knower, the known, and knowing and without even self consciousness’. Also compare, सर्वं ब्रह्मैवैकं चैवात्मनस्तत्त्वतोः । सनस्तनदसंस्कारः समाधिः सान्निध्यवति which occurs in the गोरक्षप्रदीपः at verse 86th.

Strictly speaking *Samādhi* is the eighth and last stage of Yoga. These eight stages of Rājayōga (राजयोग) are (1) Yama (यम), (2) Niyama (नियम), (3) Āsana (आसन), (4) Prāṇāyāma (प्राणायाम), (5) Pratyāhāra (प्रत्याहार), (6) Dhāraṇā (धारणा), (7) Dhyāna (ध्यान) and (8) *Samādhi* (समाधि). But, here, the word *Samādhi* may be taken to mean perfect and profound

absorption of thought into the one object of meditation : i.e. the supreme Being. See also our note to stanza LIII supra

(c) Chowry—As to the origin of these luxurious royal fans (चमर) vide Chapter 72 Sūka 1 of the वाराहसंहिता where it is said

देवैश्चर्मैश्च किल बालहेतो यथाहि रुक्मायुक्तेषु ।

आसीतवर्णाश्च भवन्ति तासां वृष्णाश्च छाद्रूलमया सिताश्च ॥

Mr Wil'ins in his Fables and Proverbs from Sanskrit observes in his footnote to the word Chamara that it is a kind of whisk made of the tail of a particular species of cow and sometimes of peacock's feathers finely ornamented, used to chase the flies away

(d) I am inclined to take the stanza as furnishing internal evidence of Bhartrihari being a king

(e) In several editions including those of Bombay and Calcutta this stanza is given a place in more than one Centuries of this poem

LXII *Palasa* (पलाश) is according to Mr Grower ' the Butea frondosa a tree with scarlet flowers which precede the new leaves, and when in full blossom make a striking sight like a fire on the horizon '

LXIII It will be seen that many persons have been led to translate this stanza in a sense quite contrary to that in which it has here been presented to the reader For comparison, we would beg to quote the following

Our former opinion was, ' You and We are we and You, (i.e. You are different from we) Oh friend what is become now that we consider you like our selves

(Mr Durga Prasad)

To my mind the original text as herein given cannot admit of any other interpretation but that which we have sought to convey in our Hindi and English translations. For the cessation of worldly ties of kinship, friendship &c. in Vairāgya, we have the authority of the Mahābhārata.

पितामहो ऽ स्मि स्परिः पितापुत्रश्च भारत ।

ममैव दूयमात्मस्या न मे दूयं न वो वयम् ॥

LXVIII. *Vidyādhara* (विद्याधर) - A class of demigods or semidivine beings. The name Vidyādhara is applied to one of the ten species of divine beings. These are enumerated as follows in the Amarakośa :—

विद्याधरा पञ्चरोक्ष रक्षो गन्धर्व किन्नरा ।

पिशाचो गुह्यकः सिद्धो भूतो ऽ मी देवयोनयः ॥

LXIX. (a) *Meru* (मेरु) - See our Note LXXX (a) in the Nitisataka.

(b) *Yuga* (युग) - See our Note to Stanza LXXXIV in the Nitisataka.

LXX. (a) "Actions done in a past life lead to results in the succeeding life, and to obtain freedom from the perpetual round of birth and death thus arising, all कर्म must be destroyed. Cf. Śāririka Bhāṣya, p. 1075." K. T. Telang.

(b) "The bodies and conditions of transmigrating souls are, according to their works, good or evil in antecedent states from time without beginning. The merits and demerits and the embodiments are from eternity. Seed from plant, and plant from seed, but who shall assign priority to either? From such fruition of merits as long as soul is implicated

with body, there is no escape
 This implication of soul with bodies, animal, vegetable, human, ultrahuman, and divine, is the source of all misery. In all its stages the soul tastes little but pain, sickness, death, and severance from all that it would fain cling to. Even in the highest embodiments there is disparity, and a consequent sense of insufficiency, and there is the certainty of their expiring upon the exhaustion of the merits which procured them. Paradise and places of torment are only stages in the endless journey. This repeated embodiment of souls results from merits, merits from activity, activity from desires and aversions, desires and aversions from identifying the soul with that which is not soul, with the body, the senses, the intellect. (Gough-in Calcutta Review) "

Prof Tawney

LXXI *Kalpa* (कल्प) - See Note on Stanza XVI (a) in the *Nitisataka*

LXXIV *Brahma* (ब्रह्म) or *Brahman* (ब्रह्मन्) is the supreme Being, regarded as impersonal and divested of all quality and action. Prof Apte says that according to the Vedântists *Brahman* is both the efficient and the material cause of the visible Universe, the all-pervading soul and spirit of the universe, the essence from which are created things produced and into which they are absorbed.

LXXV *Pâtûla* (पातुल) is the lowest sphere as explained in Note (c) to Stanza XVII *supra*

LXXVII. (a) *Sânta* (शान्त) is equal to free from passions.

(b). *Muni* (मुनि) is a saint. In its original meaning the word signifies one who observes the vow of silence.

LXXVIII. त्रिलोको—The three worlds are enumerated as the (i) heaven, (ii) earth and (iii) hell.

LXXIX. (a) According to Prof. Apte the Vedas or the holy Scriptures of the Hindus were originally three, but a fourth was subsequently added to them, and their number is now generally considered to be four. They are (1) the ऋग्वेद; (2) the यजुर्वेद; (3) the सामवेद; and (4) the अथर्ववेद. According to the strict orthodox faith of the Hindus the Vedas are ऋग्वेद, 'not human compositions,' being supposed to be directly revealed by the Supreme Being, and are called 'Śruti' i. e. 'what is heard or revealed' as distinguished from 'Smṛiti,' i. e. 'what is remembered or is the work of human origin.'

(b) The *Smritis* as distinguished from the Vedas are the theological writings from the pen of the Rishis, patriarchs and sages.

(c) *Purāṇas* (पुराण) are the well-known sacred works of the Hindus, dealing with theology, history, mythology &c. They are eighteen in number viz—

(1) ब्रह्मपुराण; (2) वामनपुराण; (3) विष्णुपुराण; (4) शिवपुराण; (5) भागवतपुराण; (6) नारदपुराण; (7) मार्कण्डेयपुराण; (8) अग्निपुराण; (9) मत्स्यपुराण; (10) ब्रह्मवैवर्तपुराण; (11) लिङ्गपुराण; (12) वाङ्मयपुराण; (13) स्कन्दपुराण; (14) बालमयपुराण; (15) कूर्मपुराण; (16) मत्स्यपुराण; (17) गण्डपुराण; and (18) ब्रह्माण्डपुराण. It is generally believed that they have all been written by Vyāsa or Vedavyāsa, the son of Parāśara and Satyawati. The literal meaning of the word

Purāṇa is old. According to Mr. Wilkins the term *purāṇa* (literally ancient) is given to such Hindu books as treat of Creation in general, with the particular genealogy, and history of their gods and heroes of antiquity.

LXXXI. Professor Tawney translates कर्म as the nunrow

LXXXII. *Brahma* (ब्रह्म) - See Note to Stanza LXXIV supra

LXXXV. (a) Mr. K. T. Telang notes that 'the force of all my delusion being destroyed by the pure knowledge which shines forth in consequence of the great extent of merit resulting from contact with you, I would merge into the Supreme Brahma'

(b) The body is admittedly composed of the Panchamahābhūtas or the five elements, viz—earth water, fire, air and sky or ether

(c) As a footnote to his poetical version of the stanza, Prof Tawney quotes the following passage from Green's History of the English People, p 114 :—"The life of Francis falls like a stream of tender light across the darkness of the time. He strips himself of all, he flings his very clothes at his father's feet, that he may be one with Nature and God. His passionate verse claims the moon for his sister, the Sun for his brother; he calls on his brother the Wind, and his sister the Water. His last cry was a Welcome, Sister Death."

LXXXIX. *Vinā* विना is thus explained by Mr Wilkins in a footnote at p 120 of Morley's Univer-

sal Library No 30—"An instrument of the string kind very much esteemed in India. It is constructed of a long piece of wood upon which a number of steel strings are strained, and which serves also for the finger board it being furnished with frets almost from one extremity to the other, with each end fixed horizontally upon the pole (if the expression be allowed) of a large pumpkin, or an oblate sphere of wood hollowed for the purpose

XCII. "People misunderstand the mere cure of pain as itself a pleasure" K T Telang

XCIV Mr Telang here differs from all commentators who unanimously explain दुःखादिकानाम् as referring to the family of the कोट्यविद्वान् spoken of in the text. However, the learned scholar remarks "I cannot say what they mean. But the idea intended seems to be that of proud wealthy men." However the reader will see for himself the propriety of our following the Sanskrit Commentaries in thus translating the stanza which is herein rendered gives a very intelligent and powerful idea. Krishna Sāstri Mahābala in prefacing the Śloka thus sums up its substance विषदस्ते कुटुम्बे सृष्टां कृत्वा दुःखेन स्थित्यपेक्षया परमसुखदो गद्गादीरे निवासः श्रेयान् ।

C शून्य is a technical term of the Yoga philosophy, and refers to absolute nonexistence. It is also used as a name of Brahman. In Bhartṛhari-nirveda (III. 18) गोतक्षनाय thus advises मर्तृहार-विषयेभ्यः समाहृत्य मनः शून्ये निवेश्य । स्वयमानन्दमात्मानं स्वयमग्रमुपैष्यसि ॥

CX (a) Koorma or Kamatha—See Note to stanza XXXV (b) in the Nīṭisatīka

(b) *Dhruva* (ध्रुव)—The son of Uttānapāda being slighted by his step-mother left his home with the determination of winning himself a name in the world. By the advice of the seven Rishis he devoted himself to the service of Vishnu, and was finally exalted by the God to the heavens where he shines as the polestar

(c) ब्रह्माण्ड is the egg of Brahman *i. e.* the universe

(d) चदम्बर is a kind of large tree known in Hindusthān by the name of Goolara. The interior of its fruit is the reputed seat of innumerable insects.

CXI *Chakravāla* (चक्रवाक)—Name of a bird. Mr. Growse remarks that the male and female Chakravā are doomed for ever to nocturnal separation and are said to pass the night on the opposite banks of a river or pond, vainly calling to each other to cross

CXIV. I think the reading सहाण्डे would be far better than that of the text *i. e.* सहारान्ते.

CXV. शूली is a name of Śiva on account of his holding a trident in his hand.

CXVI. *Vairāgya* See Note to Stanza XCVIII. (a) in the Sringarāśataka and also Note B in the Vairāgya sataka.

LIST OF AUTHORS AND WORKS CONSULTED FOR AND MENTIONED IN THE PRESENT VOLUME.



No. NAME.

A.

- 1 अभिनवगुप्तकृत धन्यालोकटीका ।
- 2 Addison (G. T.).
- 3 Aeschylus' Plays (Robert Potter).
- 4 अमरचन्द्रसूक्तित बालभारतम् ।
- 5 अमरकोषः ।
- 6 अमरशतकम् ।
- 7 आनन्दसूर्यनाथसूक्तित धन्यालोकः ।
- 8 Annie Besant's Lord's Song.
- 9 अस्पृश्यसूक्तित चित्रमीमांसा ।
- 10 अस्पृश्यसूक्तित कुवलयानन्दः ।
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- 183 यज्जानकविरचितं अलङ्कारसर्वस्वम् ।
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शुच सद्य	९४	शृ०
शृङ्गारदुम०	७१	"
श्रोत्र श्रुतेनैव	७२	नी०

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सखे धन्या	५६	वै०
स जात, को०	२९	"

नाते प्रदोषे	१४	शृ०
सत्य जना वचि	५४	"
सत्यत्वेन	७७	"
सत्यानृता च	२७	नी०
सत्यामेव हि	१०९	वै०
सदायोज्यसि	१०९	नी०
सन्ततायासि	३४	"
सन्त्ययेऽपि	६६	"
सम्पत्सु महती	११	"
सन्मार्गे तावदास्ते		
समोहयन्ति		
ससारेऽस्मिन्नसारे		
कुनृपति	६६	"
ससारेऽस्मिन्नसारे		
परिणति	१९	"
ससारोदधि०	६८	"
सहस्रार कुसुम०	३७	"
साहित्य सद्गीत०	१२	नी०
सिद्धाध्यासित०	६७	शृ०
सिद्ध शिशुरपि०	३८	नी०
मुधामयोऽपि	९३	शृ०

मुधाशुभ	४०	"
सूनुः सञ्चारितः	२५	नी०
एजति ताप०	९२	"
स्तनौ मास०	१९	वै०
खामुदां	६४	शृ०
स्थात्यां वेदूप्ये०	१००	नी०
स्थितिः पुष्पाण्ये	३३	वै०
छात्वागाद्रे.	९२	"
स्फुरत्स्फार०	४२	"
स्मित किञ्चिद्वेक	६	शृ०
स्मितेन भावेन	२	"
स्मृता भवति	७३	"
सजो हयामोदा	३९	"
स्वपरप्रतारकोऽसौ	५७	"
स्वल्प आयुवसा०	३०	नी०
स्वायत्त मेकान्त०	७	"

ह ३

हर्तुर्पाति	१६	नी०
हिंसा शून्य०	१०	वै०
हेमन्ते दाधि०	४८	शृ०

U. G. C. BOOKS इति ।

